

It's a mod, mod, *Mod Squad* world • 10 & 27

VUE

WEEKLY

**WIN
COOL
STUFF**
— pages —
18 & 26
Previous winners
listed • page 32

A close-up portrait of Brian Webb, a man with short dark hair and blue eyes, looking directly at the camera with a neutral expression. He is wearing a dark blue t-shirt. The background is a warm, reddish-brown color with vertical lines, possibly a brick wall or a textured backdrop.

Brian Webb

20th anniversary
of dance company:
Looking ahead
with *20/20 Vision*

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Alberta's queer and present danger • 7
Country with all the Fixin's • 14
Othello goes *Peon'd* the pale • 24

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medium rare

By DAVID GOBEIL TAYLOR

Journal-ese

"Jaron's always at his best when he's writing about his mother," my fiancée has said about *Vue Weekly*

columnist Jaron Summers (she seems to read the paper in even more depth and with a more analytical eye than I do), a sentiment echoed by many staffers, freelancers and readers.

For the past two years, Jaron has contributed to *Vue* on a weekly basis; his columns are usually slugged as "humour," as he shares his satirical take on current events (such as the Heaven's Gate Cult mass suicide in 1997 or the Clinton/Lewinsky scandal for the past year).

Every now and then, a personal

anecdote would creep into his writing, and a recurring character was his mother, Pearl. I and every other *Vue Weekly* fellow traveler have gotten to know Pearl Summers quite well without ever having met her. We read about her remarkable life and character, full of accomplishments and values and just plain old common sense.

Every now and then, Jaron would devote an entire column to some aspect of his mother's history or viewpoint—I'd open up my e-mail on Monday morning, expecting my usual giggle at Jaron's irrever-

ence and wit, only to find a thoughtful and thought-provoking commentary. Many's the time I confused the production department by writing "humour" on the run sheet, only to send them an article slugged "opinion" or "commentary" or "insight."

It was a tremendous shock to me to open Jaron's right-on-schedule e-mail last Monday and read that Pearl Summers had died at the age of 96. I felt that I'd lost a friend; I closed my office door and cried. Jaron wrote a moving tribute to her and to her life that week, one that I was proud to print.

My grief turned to anger when Jaron called me Tuesday morning.

On Monday, he called *The Edmonton Journal* and dictated the following simple obituary to them, to run Wednesday: "Summers, Pearl. Pearl Summers died March 13, 1999. Her services will be at 11 a.m. at LDS Chapel... Complete obituary in *Vue Weekly*, page 18." He gave his credit card number, and that was that. Or so he thought.

On Tuesday, he received a telephone call from someone at the *Journal*, telling him that the obituary could not run as is. When he requested something in writing, classified supervisor Deborah Palamarchuk faxed him the following terse, efficient statement:

"You have submitted an obituary to run for Pearl Summers. You have requested and made reference to another publication to provide more detailed information with respect to the Pearl Summer's [sic] obituary. We do not accept obituaries that reference other publications. Please advise us as to your intentions with respect to the aforementioned obituary."

The fax is time-stamped almost exactly 24 hours before Pearl Summers' funeral.

Jaron understandably took issue with the fact that no such policy had been mentioned when he called and dictated the obituary the previous day. He faxed back, "This is a very difficult time for me and your staff has inflicted great emotional pain on me, since you accepted the ad and I paid for it, then within hours of my mother's services you are making things very difficult for me."

Jaron exchanged telephone calls with the *Journal* and with me all day; he was very upset, and talking about lawsuits. Finally, late in the afternoon he called to tell me they

had recanted, that the *Journal* would run the obituary, reference and all.

Good thing for Jaron that he's a fighter, someone who stubbornly insists on being done right by, a man who keeps his promises and fulfills his obligations and expects others to do the same.

These are character traits he inherited from his mother.

Both Jaron and I were a little suspicious about this policy, which came to light long after the obituary was first dictated and paid for. It seems ridiculous that a Southam-owned behemoth like the *Journal* would be so worried about it'll of us that they'd make it a policy to limit what the recently bereaved can say about their departed loved ones. Do they think that if they contribute to someone picking up *Vue Weekly*, that person might say, "Hey! This is such a great, free paper I don't need to plunk down 75 cents for the *Journal* every day." (It's a sentiment I wholeheartedly agree with, mind you, but our market share is made up of people who were never in the habit of buying a newspaper every day anyway, not daily-to-weekly-paper converts.)

Or maybe they think our lower classified and display ad rates will mean people will call us in droves, taking out huge obituaries and making the *Journal's* obit section merely an index to other publications. Or maybe it's just business, and they think that if they cut off this avenue, people will be apt to spend more money at the *Journal*. Jaron's article was 4,518 characters long. At \$4.40 per line for a *Journal* obit at an average of 38 characters per line... let's see, carry the two... it would have cost him \$523.14 to run the obituary in the *Journal*. Plus GST, no doubt.

Whatever the reason for the policy, the *Journal's* actions in this case were extremely distressing to Jaron. According to Palamarchuk, the person who took the order simply made a mistake. "It was late in the day," she told me, "and she inadvertently didn't tell Mr. Summers our policy. She should have; but she didn't."

And exception was made in this case, Palamarchuk said, "because he was very upset; it wasn't pleasant for

Medium Rare
continues on page 6

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- 9 • Sports Notes
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- 11 • Alternative healthcare

Music • 12-22

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Vue finder

cover: story



Brian Webb Dance Company • 23

Twenty years is a long time to spend in one job. Twenty years running your own dance company is even more amazing. But twenty years running a dance company in the prairies is a feat that even Brian Webb himself has to find extraordinary. The Edmonton dancer/choreographer celebrates the 20th anniversary of the Brian Webb Dance Company with his latest presentation, *20/20 Vision*—like all of Webb's work, it looks ahead instead of resting on the laurels of the past. And for the record, the young-at-heart dancer plans on sticking around for another twenty years. Whoever said dance was strictly for the young?

Cover Photo: Francis Tétrault
Picture: Brian Webb,
sculpture by Lyndal Osborne

Music • 14

Gospel/R&B kings Take 6 have accomplished a great deal in their 11-year career—seven Grammys sure ain't bad. But that doesn't mean the band doesn't like to reinvent itself from time to time and get back to basics—like on their latest CD *So Cool*, where the vocals take centre stage once again. The smooth sextet plays the Winspear Centre not once but twice this weekend; it's all in an honest day's work.



vurb • 18

With a name like Cash Money, a DJ has to be able to deliver the goods. And true enough, the Philadelphia-born turntablist with the monetary moniker has become an icon in the world of spinning vinyl—heck, he basically invented it. And Cash Money isn't afraid to tell you that straight up. Vurb contributing editor Dave Johnston caught up with the man who has permanently etched his name in the face of hip hop.



Film • 27

Linc, Julie and Pete—together again. Yes, the Mod Squad is back in the movie version of the popular '70s TV series. Giovanni Ribisi plays Pete, a kid from Beverly Hills who takes an undercover police job to avoid going to the Big House. Ribisi injects his character with a neurotic twist, taking a back seat to his fellow partners played by Omar Epps and Claire Danes.



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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best-laid plans of mice and Mike Milbury. So call ahead. Letters, artwork and submissions are always welcome by fax, mail, e-mail or (zounds!) hand delivery. You know, we'd be really upset at Stockwell Day for his intolerant stance on gay rights—but how can you hate someone with such a cute ass?



By DAVID GOBEIL TAYLOR

I like Icke

The column head may read "282 days and counting," but for me this week's edition means 13 down, 40 to go. Don't get me wrong—I like writing this column. (Although I could have done without all the hate mail this past week from Mac users who seem to think I committed blasphemy in last week's column.)

But it is daunting to face a tabula rasa each week, though, and surreal to have a predetermined date for the column's demise.

So when a press release crossed my desk announcing that David Icke, "the most controversial author in Britain" (who I'd never heard of), would be coming to Edmonton to

promote "his new blockbuster, *The Biggest Secret*," in which he reveals "his latest discoveries, predictions for the next decade and how to prepare for the new millennium," I thought: "Great! There's a column!" and called up his agent to arrange an interview.

Then I read page two of the press kit.

It seems Icke is a conspiracy theorist, believing that a secret group of Illuminati rule the world. Fine; he's not alone. Page three claims this group is genetically related, and claims the book reveals "the truth about the murder of Princess Diana." Fine. Page four...

Well, let me quote. "What is Icke's biggest secret? Wait for it... that a reptilian extraterrestrial race... interbred with humanity thousands of years ago to create reptilian-human hybrid bloodlines... (which) became the British and European royal families and aristocracy."

Okay, I thought after a deep breath. I've written about how all the kooks will come out of the woodwork as the third millennium approaches. This will obviously be another one of those stories.

So I called up Icke. Question

one: how do you pronounce your name. (Like "Icke," not "icky" as I'd feared). Question two: "So, tell me about the lizards?"

Icke immediately made me regret my flippancy. The book, he explained, is 600 pages long. He makes his case over time, giving fact after fact and anecdote after anecdote. Just taking his most outlandish conclusion and reporting it without context is irresponsible journalism—and he should know, having worked in the field for 17 years. The mainstream media has almost universally dismissed Icke as a nutbar—and you know how much I hate to resemble the mainstream media.

So Icke proceeded to make his case to me; for 45 minutes, he talked and I listened. And you know what? Maybe I'm naïve, but I'm convinced he believes what he's saying. In fact, he's vaguely embarrassed by how crazy it sounds, and says he tried to avoid his conclusion for as long as he could, but the truth wore him down.

Icke is a charismatic speaker, and I found we had a lot of esoteric interests in common—the Mondex corporation, *Foucault's Pendulum*, the tyrannical world banking system, well-documented CIA mind-

control experiments, simple human psychology.

I'm glad to have talked to Icke, although for now I still don't agree with his conclusions—he puts a lot of stock in the fact that reptiles are featured in independent mythologies, for example (the Garden of Eden, Hindu nagas, etc.). Well, lots of mythologies feature a great flood, too, but archeological evidence says there never was one; the going theory for the recurring theme is a combination of exaggeration of small floods (which would envelop the entire tiny world of primitive agrarians) and psychological symbolism of water. Scientists say there's a cold, authoritative, reptilian part of the human brain—of course, Icke uses that fact to further his own point.

But I'm not about to categorically say Icke is a lunatic, either. Maybe I'm too trusting, but to me his sincerity shines through. And I'll take all the sincere people I can get, in this or any other millennium.

Basically, what I'm saying is: decide for yourself. Of course, you'll have to buy Icke's book or attend his pricey 8-hour seminar, but I'm not about to knock him for earning a living, either.

Medium Rare

— continued from page 4

him." That's fair enough—people make mistakes, and the *Journal* did the right thing by letting the obit run as is. Palamarchuk was perfectly reasonable and convincing during our conversation.

But I'm canceling my *Journal* subscription anyway.

As the biggest media player in town, *The Edmonton Journal* can afford to choose policies that are more compassionate, especially for obituaries. These are people in mourning, for God's sake. I for one don't want to give one thin dime of my hard-earned money to an organization that could treat a grieving person the way they treated Jaron.

And the bottom line: Jaron is one of my writers, but he's also become my friend. He lives in Los Angeles, and now his last tie to Edmonton is gone, so our very infrequent face-to-face encounters will become scarce indeed. Friends stick up for friends, they do the right thing by each other. *The Journal* hurt my friend, and I'm going to do everything I can about it: cancel my subscription—and write this column.

Jaron Summers's obituary of Pearl Summers can be found at <vue.ab.ca/pearlsummers.htm>.

I'm ba-ack!

How time flies—this is the first Medium Rare I've written since November 19, 1999. Not to worry, I haven't abandoned the column—it's just that with all the new things in my life—my aforementioned fiancée and my Millennium Countdown column—there just don't seem to be enough minutes in the week to track down examples of media wrongdoing every week. (Plus I can't devote the entire paper to my own writing... *Vue Weekly's* freelancers have to put food on the table, too.)

But I didn't mean to let it go this long. With recently-promised help from *Vue* staff and others, I'll be continuing Medium Rare, if not on a weekly basis, more often than every four months.

If you, the reader, have anything you'd like me to explore or explain, give me a call, send me a fax or an e-mail to <mediumrare@vue.ab.ca>.

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Vue news

Your urban alternative guide to the week's really important events

labour

CBC techs still resentful as journalists, producers sign contract

It's a technique more common in battles than labour disputes, yet the CBC seems to be employing a "divide and conquer" strategy to deal with its current round of worker unrest.

The national broadcaster reached a generous settlement with its 3,300 journalists, producers and on-air talent as the clock ticked towards a noon-hour strike deadline last Friday.

But the CBC is still miles apart ideologically from the union representing its 1,800 striking technicians, who have been walking the picket line for more than a month and now are angry the contract dispute with their colleagues was resolved with such apparent ease.

There were violent picket-line confrontations last week after the deal giving journalists et al. a three-year contract and a nine-per-cent raise was signed. Police had to be called to broadcast centres in Toronto and St. John's, Newfoundland.

While several CBC reporters and editors have gone on the record to say they support their striking Communications, Energy and Paperworkers Union colleagues, technicians are still very upset.

Labour solidarity, perhaps their strongest weapon, has been lost.

CBC's scaled-back, low-quality and glitch-ridden replacement radio and television programs—which came within three hours of being taken out of their misery on Friday—will remain on the air. And talks with the techies are plodding along.

But as CEP vice president Gail Lem told reporters, the CBC is continuing "with the same insulting demeanour that they have displayed throughout the bargaining process." (Dan Rubinstein)

Feds to force grain employees back to work

OTTAWA—After a week of waffling, the federal government has decided back-to-work legislation is the only way to get B.C. grain terminals back on line.

On Tuesday, Treasury Board president Marcel Massé proposed forcing 14,000 blue-collar public servants back to work. The Public Service Alliance of Canada (PSAC) has been staging a series of rotating strikes which have paralyzed grain ports and border crossings. The strike has stymied the Alberta grain trade, as railways have canceled at least a week's worth of shipments to the Pacific.

Massé's bill would force PSAC employees to accept a two-per-cent wage hike and go back to work.

"The union and some of its members have been unwilling to compromise in order to reach an agreement," Massé said. "The government cannot be expected to continue to negotiate indefinitely



with groups that remain intransigent. Labour disruptions in the past weeks have held Canadians hostage and have cost our economy millions of dollars."

Reform, responding to grassroots pressure from the prairies (read: us) had been pressuring Massé to enact back-to-work legislation for the last week.

"While we would all hope that this dispute will be resolved in a timely fashion, we cannot allow an ongoing disruption of Canada's grain flow, as that would constitute a further attack on producers' falling income," said Howard Hilstrom, Reform's agriculture critic.

But PSAC promises that introducing legislation will only ensure a full-blown strike, which would bring the grain trade to a standstill.

"We're just going to increase the pressure as much as we can in hopes the government will not pass the legislation and will negotiate a settlement," union spokesman Moe Ritchie told the *Vancouver Sun*. (Steven Sandor)

politics

Tories will invoke notwithstanding clause on same-sex marriage

EDMONTON—The Alberta government is again preparing to use the constitution's notwithstanding clause to block human rights, several gay rights activists in the city charge.

The Tory caucus held a four-hour meeting last week to talk about recommendations from a ministerial task force on gay rights. Premier Ralph Klein emerged to announce that his government will fight any legal challenge to Canada's Marriage Act, which states marriages must be

between couples of mixed gender.

The notwithstanding clause allows provinces to override the national Charter of Rights and Freedoms. The province will invoke it, if necessary, to preserve what Klein calls a "moral compass" decision that same-sex couples should not be wed.

After the same caucus session, Klein said the government plans to pass a law that will only allow the notwithstanding clause to be used for future issues if it's first approved by a province-wide referendum. That might become law as soon as this spring, but not before Alberta deals with the same-sex marriage issue.

Meanwhile, the government agreed to look deeper into the concept of "registered domestic partnerships," which would allow gay and lesbian couples access to some of the legal benefits and obligations of marriage.

Justice minister Jon Havelock also made a vague comment about the rights of homosexuals to become foster parents. He said the Child Welfare Act will be amended to state that placements will be made with a view to the child's best interest. (Dan Rubinstein)

Chrétien task force will listen to western Canada

OTTAWA—In response to the United Alternative movement, the Liberals are preparing to pay lip service to western Canada.

Prime Minister Jean Chrétien just announced that a new task force will be created to hear what western Canadians have to say about the future of Canada. The task force will feature only two Albertans: senators Dan Hays and Joyce Fairbairn, both toe-the-line party types.

The task force will report back in October of 1999 on the diversi-

fication of the Western economy and the (get this!) "social and cultural richness of Western cities."

Isn't it nice that Edmonton's no longer thought of as a backwater?

"Too often these days, Western Canadians are unfairly characterized in the media and by opposition parties as uniformly alienated and disenchanted," said Chrétien. "This does not do justice to the incredible diversity of Western opinion and experience. I want this task force to talk with and learn from [them as] they move toward assuming their proper place in governing Canada at the dawn of the 21st century."

Gag. (Steven Sandor)

APEC briefing papers surface

VANCOUVER—The inquiry into the RCMP's action at the 1997 APEC summit resumed this week with a flurry of talk about a series of briefing papers written by an Ottawa law processor.

David Paciocco prepared the legal opinion for a lawyer who was involved in the original inquiry. It was scrapped months ago, of course.

Now Ted Hughes is acting as a solo commissioner in the second attempt to get to the bottom of the RCMP's pepper-spraying, pro-ter-daining and strip-searching antics.

Paciocco, a former prosecutor, wrote that the controversial pepper-spraying was indeed a form of assault, but may have been legally justifiable if it occurred while officers were arresting suspects or preventing actions that threatened people and property.

"Clearly," he wrote, "pepper spray cannot be used because the peace officer is annoyed or the recipient has been obnoxious or offensive." (Dan Rubinstein)

VUE POINT

By LESLEY PRIMEAU

Queer and present danger

WE PISSED EVERYBODY OFF for this?

The government of our fair province finally released their guidelines on gay marriage last week, and the only comment that occurs to me is: they spent a year on this?

Premier Klein emphatically stated that his government would not look kindly upon gay marriages. In fact, he said, Alberta would invoke the notwithstanding clause.

There are a few problems with Klein's statements. First of all, laws regarding marriage come under the auspices of the federal government—to the best of my recollection, the feds have made no moves to sanction gay marriages. I don't think anyone besides Alberta is even discussing the subject. So who was the premier playing to: the left-wing nuts or the right-wing nuts? My guess is that he was speaking to his Christian constituents, who seem to love that word: "notwithstanding."

In any case, the Klein government has also suggested that they may support "registered domestic partnerships." I'm no legal scholar, but isn't that the same as marriage? Is it Klein's position that he opposes gay marriages but supports their being registered? I wonder where Stockwell Day was when the caucus was discussing the matter—I would think a man like him, who is fundamentally opposed to anything gay, would have blown a gasket over this rhetorical nicety. Of course, if he wants to be the leader of the United Alternative, he'll have to tone down his intolerance to appeal to those Ontario voters' palates.

The Tory government wants to assure one and all that they are ready to invoke the notwithstanding clause so long as they hold a provincial referendum. If I understand their logic, they plan to hold a referendum every time they decide to invoke the clause on matters of gay rights as they pertain to education, benefits, adoption, foster parenting and so on. And then they promise to abide by the results—but they'll apparently still decide at the Leg whether to pass the legislation. It sounds as though they want to give the people the right to vote, but retain the right to negate that vote.

A year of work went into this. When the Supreme Court Vriend decision rapped Alberta's knuckles over intolerance, the government appointed a four-man team to build fences around our prized principles—education, marriage, adoption, foster parenting and benefits—at all costs. Then the premier made his comment about gay issues being "no issue," and said to call your MLA if you want your feelings known.

These silly, contradictory proclamations confuse the hell out of everyone. I wager that, in the wake of this latest gay-rights development, Randy Thorsteinson of the Social Credit party gets a lot of telephone calls from people who want a party with definite ideas. (Don't get me wrong: I'm certainly not saying I agree with Social Credit's ideas; I'm just saying that at least they're definite.)

In a province where we have Tories who don't want to lead and Liberals who can't, thank God we have that famous Albertan moral compass—otherwise, we'd really be lost.

Lesley Primeau may be heard weekdays from 2-4 p.m. on 630 CHED.

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3 Dollar Bill

By RICHARD BURNETT

Primal rage

I've been writing about gay-bashing for years. I started in on the subject long before I chronicled the saga of Matthew Shepard, whose beating death last autumn so shocked the bejesus out of heterosexual America—well, for a week, anyway.

"Lord! How did it ever come to this?" every het with an IQ over 50 and a 38 Special in his glove compartment asked CBC and CNN. This in a continent where, despite almost-universal condemnation of racism and sexism, there is no consensus on of homophobia.

This state of affairs won't change until the law enshrines queer civil rights and the religious establishment embraces gays and lesbians. Until this happens, there will continue to be an implied moral sanction to those who want us dead.

Subsequent to Shepard's 15 unfortunate minutes of fame on October 12, politicians tripped over each other trying to distance themselves from social conservatives intent on demonizing dykes and fags.

"In retrospect, it didn't take me long to realize that my actions were inappropriate, unprofessional and certainly without class, and I want to apologize," said Fredericton Mayor Brad Woodside a week after the lynching—after being ordered to proclaim Gay Pride Day by New Brunswick's human rights tribunal.

Then, this month, Steven Mullins, 25, and Charles Butler Jr., 21, confessed to the February 19 murder of Billy Jack Gauthier, an openly gay textile worker in Coosa

County, Alabama. Local police say that the three acquaintances drove to an isolated boat ramp at a reservoir outside Sylacauga, 40 miles southeast of Birmingham, where the two suspects attacked Gauthier and stuffed him in the trunk of his own car. They then allegedly drove the car to Mullins's house, picked up some kerosene and two old tires and drove to an isolated area.

According to police, Mullins and Butler then lit the tires with the kerosene, dragged Gauthier from the trunk and bludgeoned him, beating his head with an ax handle, placed Gauthier's battered body on the burning tires, then abandoned the car in a nearby landfill and burned it, too. Gauthier's remains were found by a passerby the next day.

"During the past year there has been a coordinated and deliberate rise in anti-gay rhetoric from politicians and other public figures," states a press release from GLAAD, the New York city-based Gay and Lesbian Alliance Against Defamation. "The fallout from this speech is devastating, as seen in this incident with Billy Jack Gauthier."

Anti-gay rhetoric continues unabated this side of the border—especially in Reform country. Last April, when the Supreme Court of Canada ruled 7-1 in favour of teacher Delwin Vriend, fired from Edmonton's King's College in '91 because he's gay, it ordered Alberta to read queer civil rights into its Individual's Rights Protection Act. Tories then publicly mused about invoking the constitution's notwithstanding clause.

Premier Ralph Klein then appointed a four-member cabinet committee headed by religious homophobe (and Alberta treasurer) Stockwell Day to recommend how Alberta could build "legislative fences" barring same-sex marriage, pension benefits, spousal support and adoption rights. After the committee reported to caucus last week, Klein said his government would invoke the notwithstanding

clause to prevent same-sex marriage.

"I believe the possibility Klein will invoke the notwithstanding clause is remote, because that'll likely cost him votes and bucks," says Fred Dicker, the chair of Edmonton's Gay and Lesbian Community Centre. "The anti-gay rhetoric plays into their hands, yes, but I think things are changing in Alberta. Gay-bashers are bullies—they pick on Matt Shepard-sized people. I think the Vriend decision opened up a lot of eyes to the hate and the death threats."

The link between anti-gay rhetoric and gaybashing has never been more clear. That's why I look forward to the day politicians and public figures pay the price for their hate-mongering. These self-righteous opportunists are tapping into a primal rage linked to fears of losing their own masculinity. Gay men, with their potential to be sexually passive, threaten conventional notions of masculinity, which is supposed to be active. These homophobes also fear lesbians—who make up a third of all gay-bashing victims—because gay women are sexually independent from men.

"If you isolate sexuality as something solely for one's own personal amusement, and all you want is the most satisfying orgasm you can get—and that is what homosexuality seems to be—then homosexuality seems too powerful to resist," leading anti-gay activist and discredited psychologist Dr. Paul Cameron, founder of the Family Research Institute, rags in the March 18 issue of *Rolling Stone* magazine. "The evidence is that men do a better job on men, and women on women, if all you are looking for is orgasm."

So what's the answer?

Madonna once said every straight man should know what it's like to have another man's tongue down his throat. I say what *these* men need is Jeff Stryker up their ass. **Q**

Going bowelling for dollars

A story with lots of Twits and ass

By JARON SUMMERS

Mr. Richard Twit, the world's wealthiest man, arose after a long and sleepless night. Several of his zillion-dollar mergers were not going well. Mrs. Twit had a frightful headache and there had been no sex for Mr. Twit for some weeks now. The government was threatening yet another suit to bust up Mr. Twit's many, many conglomerates.

Mr. Twit slogged into his world-famous bathroom, which had been featured seven times in *Architectural Digest*, to relieve himself and as he walked across the warm marble, heated to blood temperature, he stubbed his big toe on a gold doorstop. He screamed curses as 12 servants and three bodyguards galloped to his aid.

Meanwhile, the world's poorest man, Mr. Henry (Happy) Twit, got up in his grass hut in Tahiti and smiled at his wife. They had made love all night long to the sound of the crashing surf. Happy Twit stood in the doorway of his grass hut and looked out at the beautiful blue Pacific. His seven children were already up, pick-

ing fruit for breakfast. Happy Twit had six cents to his name.

Happy Twit walked along the sandy beach and spent a pleasant five minutes beside an old palm tree taking care of his personal duties.

Meanwhile the world's richest man sat on his throne, praying that he could relieve himself. Adding to

humour

his agitation was the south wall of his 7,000 square foot bathroom.

That wall was a giant, \$55 million flat screen TV, and on it he had programmed a peaceful seascape of the Pacific with big, fluffy white clouds.

Instead of a seascape, the ocean looked like the whirling innards of a washing machine. Not good for the relaxed mood Twit's doctors said he needed it so he could empty his bowels.

Twit screamed for electricians and computer programmers and video engineers. Within seven hours they found that a nine-cent transistor had been damaged when the world's richest man struck the wall with his fist the day before, frustrated that the world's most powerful laxatives gave him minimal relief.

Meanwhile, the world's poorest man was swimming and laughing with his children and grandchildren when a helicopter landed. Out of the helicopter appeared a FedEx deliv-

eryman. He presented the world's poorest man with a box the size of a phone booth.

Happy Twit opened the box and found a dozen computers and a gadget that made enough electricity to run them. There was also a satellite radio and some equipment for accessing the Internet.

These were all gifts from Twit Enterprises. The richest man in the world had researched his genealogy (a note said) and discovered that he had some distant relatives in Tahiti. The gifts were to help Happy Twit and his children live better lives.

Happy Twit was delighted. Here is what he did. He used the computers for boat anchors. He used the telephone equipment for a counterweight on a rope so his kids could have a good swing. That left the box. From that he made a wonderful little covered outhouse so he could keep dry during the rains and still watch the ocean playing tag with itself.

The following morning, the world's poorest man walked to his new outhouse.

Halfway around the world, a team of surgeons wheeled the world's richest man into an operating theater, located in the world-famous, billion-dollar Twit International Hospital so they could split him open and start working on his impacted bowels. **Q**

SPORTS

notes

By DAVID DICENZO

Mo' moves in Motown

The biggest news in hockey this past week was the complete overhaul of the two-time defending Cup champion Detroit Red Wings. The Deads (really, who can call them that anymore?) picked up a handful of old fogeys hours before the NHL trade deadline, acquiring perennial Norris Trophy contender Chris Chelios from the Chicago Blackhawks for four first-round draft picks (two in 1999 and two in 2000) and defenseman Anders Eriksson. They also picked up the rejuvenated Wendel Clark from Tampa Bay, along with over-the-hill goalie Bill Ranford. Finally, they added old-timer Ulf Samuelsson from the New York Rangers.

The Red Wings do two things with all the deals: first, they make themselves considerably older and virtually mortgage their future, but more importantly, they send a message to the NHL—and the entire sporting world for that matter. In the era of team fire sales, it's actually good to see a proven champion make a concerted effort to win a third straight title. After taking home two Cups in a row, it would have been understandable if Detroit had decided to lay low and look to the future. Instead, the franchise's pride and commitment to excellence overrode any consideration of slowing down. They want to win, now. Period. I like that.

The Red Wings' recent history suggests that when they add veteran defencemen to their lineup, they win the Stanley Cup. I'm not sure if that can happen this year—but I sure appreciate the effort.

Horwood's Hardwood

There was a great little piece on U of A men's basketball coach Don Horwood in the *Edmonton Journal* last Wednesday. Columnist John Short

perfectly captured the attitude of the classy coach, who just returned to Edmonton with his boys following a heartbreaking loss in the national championship game against Saint Mary's last Sunday. Horwood said he was proud of his troops, and refused to blame bad officiating for Alberta's loss (although it did have an impact for sure—I saw the game).

I've talked to Horwood on a few occasions and never have I met someone so in love with the game of basketball and so committed to improving its presence. In the article, he refused to slam Jay Triano, who was recently selected as coach of Canada's national team—some believe Horwood would be a tremendous fit. It's actually a blessing for the Golden Bears that Horwood wasn't chosen for the job—all but one player from the 1998-99 team will return next year. Expect another trip to Halifax in 2000, and expect Horwood to keep talking hoops—because nothing makes him happier.

And then there were four...

I'm still in shock over the loss my

University of Carolina Tarheels suffered in the first round of the NCAA tournament—to Weber State, no less. It seems Nike's pre-tournament TV advertising campaign with the Tarheel fan bleeding Carolina blue wasn't exactly money well spent. Oh well, next year, right?

Anyway, the Final Four is set for this weekend and hoop fans all over the planet are bursting with anticipation. The reason? To see if any of the remaining teams can upset the Duke Blue Devils who are, shall we say, "favoured" to win the whole thing next Monday

night. How does "mortal lock" sound?—that's a tad more accurate. As I watched Duke dismantle Southwest Missouri State and Temple last weekend in the East Regionals of the tournament, something dawned on me. The Dookies are, quite literally, the cream of the American athletic crop—the stud player from every top high school in the nation converges on the university to be part of this storied program. They are far and away the best collegiate basketball team there is. Ooo, that bugs me. I hate those guys.



By STEVEN SANDOR and JOHN TURNER

This week, Vue press-box fixtures John and Steven look to Metro Cinema programmer Bill Evans to bring you the introduction to *In the Box*. Here's his take on hockey and yuppie culture on the West Coast: "Vancouver's a place where they'll go watch the Grizzlies lose 12 games in a row rather than watch the Canucks lose 12 games in a row." Ouch.

Topic: The Salo steal

Steve: I'd love to work for the New York Islanders. I could slack off all day, do an incompetent job—but still collect a paycheck week after week. Isles GM Mike Milbury has destroyed a proud franchise, but he continues to stay on. He

chose to go with the past-his-prime Felix Potvin—who he got in exchange for a Calder Trophy winner, Bryan Berard—over the world-class Tommy Salo in net. He gives Salo to the Oilers for Mats Lindgren, a fourth-line centre. He trades Robert Reichel to the Coyotes for (ahem) Brad Isbister. He gives away Scott Lachance. He gives away Ted Donato and Sergei Nemchinov, too. Glad the Oilers could take advantage of Milbury's hockey know-how—I think the acquisition of Salo gives the Oilers the edge in the playoff race.

John: Give the guy a break—he did fire himself earlier this year as the coach. Maybe he doesn't have the authority to fire himself as general manager. A talk with the owners would be in order. And I did see him smoking up in the press box last season—that takes some guts, you know, to break the rules. Whether Salo will be the difference for this team remains to be seen. He's had two adequate starts so far, but I still need to be convinced. I will give him that chance, however.

Steve: I think Salo made two really good deals: the multi-player deal with Chicago has a huge upside—I've

always thought of Ethan Moreau as a Nelson Emerson/Ray Whitney kind of player, a guy who realizes his huge potential once he gets away from the team that brought him into the league. Chad Kilger is a big, physical forward, Daniel Cleary has more potential than Jason Bonsignore could ever dream about and Christian LaFlamme is a big hitter. But Salo is a steal—I've always felt he's one of the league's elite goaltenders. The losses mounted up on Long Island because his defence would routinely allow 40 shots a night. Milbury traded the wrong goalie. And Salo's glad to be out of Long Island, too.

John: The trade certainly hasn't hurt the Oilers' chances of making the playoffs, and in his first game, Moreau looked like he'd been playing with Mike Grier and Todd Marchant all season. I think we'll get a better picture of this trade after the guys play a few more games together, but so far, so good. LaFlamme looked a bit tentative against Calgary, but he settled in by the third period. I'm hoping for a string of wins from the Oilers by the end of this week.



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By FRANCIS TÉTRAULT

Just when you thought bell-bottoms had finally been retired (for the third or fourth time) to the bottom of the closet, along comes *The Mod Squad*. Just when we thought it was safe, along comes another '70s revival, with influences cropping up from disco movies, TV's *That '70s Show*, music in commercials, club and lounge music—and of course, fashion.

On the eve of the release of *The Mod Squad*, *Vue Weekly* presents a tribute to the original classic cult crime-solving show that ran from 1968-1973. The style that Peggy Lip-

ton portrayed back then can be seen today in the modern hippy-chick look worn by Claire Danes in the remake.

One is no longer limited to thrift shops or second-hand stores to achieve this look. Many variations and styles of the late '60s and early '70s can be found in trendy specialty shops and department stores around town. Some of the style variations of this era are the military look with jumpsuits and cargo pants, and the disco-future look with sequins, beads and embroidery—the latter will be sure to show up at clubs, lavish events and New Year's Eve cele-

brations as the millennium approaches. For men, western-style pants and shirts along with pea jackets with large buttons and coats with lots of pockets are all back with a vengeance.

Some of the names leading this fashion reinvention include Miss Sixty, Diesel, Flosport and Donna Karan, which can all be found at Gravity Pope on Whyte Ave. Similar labels and looks abound at Shaggies on 109 Street. So if the media, the movies, the music or the fashion conundrums of the '70s don't get you, the *Mod Squad* is coming to a street near you. Look out.

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Your whole life can change in the blink of an eye

By TERESA DHARMA

(Editor's Note: Vue Weekly is pleased to welcome Teresa Dharma to our family of contributors. Ms. Dharma is an experienced professional journalist, and has become somewhat of an expert in the field of alternative health care—not by design, but by necessity, as you'll read in this inaugural article. She will be contributing articles every two weeks, all having to do with alternative healthcare. If you have any questions, comments or suggestions for Teresa, send them by fax or hand delivery (see our masthead for our numbers and address) or by e-mail to health@vue.ab.ca)

You are one of the enlightened members of this planet, a real go-getter. You know what you want to do, and the only trick is to find enough hours in the day to achieve everything you want. You are confi-

dent in your maturity and intelligence; you understand who you are and what you need to do to look after yourself.

Or so you thought. Life has a way of offering change; keeping up can be pretty exciting.

Four years ago, my life was in high gear—I was looking after my family, working, freelancing as a writer and pulling together a variety of personal projects. One sunny March day, however, everything changed in the split second it took for someone to careen into the back of my car. Everything I had taken for granted had to take a back seat to the immediate care of my body.

I began my recovery with physiotherapy: every morning for nearly six months. This "active physio" program involved heat therapy, hands-on manipulation and a stringent series of exercises designed to retrain and strengthen my muscles

After six months, however, I received an unfortunate diagnosis: my physio was, in effect, going too well. I no longer met the requirements to remain in the program, but I was still unable to work full-time. Pain was a constant reminder that I had to change the way I lived. I couldn't carry groceries, I couldn't lift my young son, I couldn't sit at my computer for longer than half an hour; I even had difficulty washing my own hair. Emotionally and physically, I had come up against something I didn't know how to confront.

Journalist, heal thyself

I had always believed that traditional medicine did not have the answers for everything, and now I was faced with a harsh reality. I had supported the idea of alternative healthcare, but I'd never had to rely on them—I suppose somewhere in the back of my mind I thought my doctor would have something in

his bag of tricks for me. Instead, I had to tap my own heels together and find my own way home. It was a scary time.

Unless I wanted to remain drugged, I had to find natural and effective ways to realign my being. And although I believed that my healing had to integrate my body, my mind and my soul, putting my trust in the hands of strangers was another matter altogether.

As with any other profession there are good and bad alternative healthcare practitioners, and not every one of the myriad methods available is suitable for everyone. Moreover, since alternative care is largely conducted on a spiritual level, I found it important to find a professional who practised personal discipline, and resonated with me on an intuitive level.

Rubbing the wrong way

In my journey to discover how I worked and what worked for me, I

tried many methods, including chiropractic, therapeutic massage, Reiki, reflexology, physio, cranial-sacral, acupressure and acupuncture. I had many wonderful and mind-altering sessions, and encountered a few dark spots.

One massage therapist kept talking about her personal problems while she was working on me. At the time, I didn't know enough to understand how vulnerable I was and how damaging her negativity could be to me. I had a similar experience with a chiropractor who was also dealing with difficult personal issues. I was a little more savvy by then, I picked up on his vibes and stopped seeing him, but then the hunt was on for another practitioner.

I'm happy to report that I have found a new massage therapist and chiropractor, and they are both wonderful.

There isn't enough time to discuss everything in one column, but that's okay—I've now learned to pace myself!

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By CAM HAYDEN

Well done

Mark Sterling • The Arden • Mar. 26 Mark Sterling, one of the most talented young players on the Edmonton roots scene, is about to release his second disc, *The Well*. When I caught up with him at his home, he was still working through the hardest part of the experience: waiting for the CDs to be delivered from the pressing plant. After receiving assurances that the disc was indeed in town, Sterling was able to relax a bit and chat about songwriting, the making of the recording and his own distinctive musical style.

The disc was assembled over the course of two days at his late grandparents' cottage west of

town. "I'd always wanted to do a recording out there," says Sterling. "So last fall, Mike Lent and I trucked a bunch of gear out to the cottage, set it up and went to work." Sterling describes himself as a person "who loves traditional acoustic blues, tries to write true to the form but at the same time get my own feelings in there." He may never have worked in a cotton field, but he can feel the soul of those old records, and translate it into music that makes sense to him and his modern-day audience.

Sterling's love of acoustic blues shows up in his approach to recording. "I try to be true to that sound through the choice of instruments," he says, "not to copy the sound, but to achieve the atmosphere." Because most everything was done live from the floor, things are not technically perfect. At one point on the disc, you can hear logs popping in the fireplace, but Sterling isn't concerned. "Things were not technically perfect in the '20s, '30s and '40s, the emotion and feeling are what's important."

The Well includes nine originals

and three covers; the title track was co-written by Sterling and Lionel Rault. As far as his writing process is concerned, well, it never stops. "I'm always writing," he says. "I'll be playing tunes, fragments of ideas, lyrics or melodies and I'll get a rhythm I like, then the words seem to come from out of the air."

Catch Mark Sterling, along with bassist extraordinaire Mike Lent, champion fiddler Calvin Vollrath and Steve Pincio at the Arden this Friday night in St. Albert. If you can't make it to the show, pick up Sterling's new disc at HMV, Southside Sound or Sound Connection. You'll be glad you did.

Boogie nights

Michael Kaeshammer • Yardbird Suite • Mar. 27 If boogie woogie piano is your thing, you can't go wrong with Michael Kaeshammer.

Kaeshammer grew up studying piano in Germany. "I actually started playing classical piano when I was seven," he says. "Then when I was about 13, my dad brought home a boogie woogie record he'd bought at a flea mar-

ket. It was the first time I had heard something other than classical music on piano, and I was taken by it." So taken, in fact, that he quit his classical studies and started buying all the boogie records he could find, playing along with them in the basement of his parents' home.

"I was attracted by the energy," Kaeshammer says. "It sounded like a three-piece band, but it was just one piano player. The steady left hand of all the boogie records also appealed to me, and coming from a classical background, I liked the idea of improvisation very much."

Kaeshammer is no shrinking violet, either. He had his father take him to a jazz club to hear a boogie pianist when he was 16. None too impressed with the performance, Kaeshammer went to the bar, asked who was booking the room and landed his first pro gig. At the ripe old age of 22, he now has a pair of CDs under his belt, he has toured Canada and

Europe and for the past two years he has organized a traveling "Boogie Woogie Piano Festival" that hit all the major centres in western Canada and features four players at two grand pianos.

Kaeshammer's new disc, *Tell You How I Feel*, is getting airplay across the country. It's a blend of big band standards, boogie and blues with Hank Williams' "Move It On Over" thrown in for good measure. The disc showcases an artist whose sensibilities and arrangements make him sound like a veteran of decades of playing rather than one who has been at it for only six years.

As Kaeshammer told me, all of his projects lead to one place. "The thing I enjoy most is performing in front of an audience. I think it's a perfect life."

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight and Alberta Morning from 6 to 9 a.m. on the CKUA Radio Network, 580 AM and 94.9 FM.

Hard-driving band Prix up its ears

If they can't do it, jerry can

By T.C. SHAW

Their onstage rock-god posturing is clearly over the top. They write songs with titles like "Squeegie Boy" and "She Says (Fuck a Lot)." Their debut CD warns listeners to "Prepare for your worst hangover!" These comedians are Vancouver's Royal Grand Prix (rhymes with "pricks"), and they're coming to Edmonton to blow out your eardrums.

That is, if they make it here. Currently, Royal Grand Prix are on the road as a support act for NoMeansNo. The band's bassist, Rosie Romoli, is calling from a phone booth in Madison, Wisconsin and the band is having a Spinal Tap moment—they can't find their way to the gig.

Luckily, it's what the band can do once they find a stage that counts. All four musicians (the lineup is completed by singer/guitarist Rocky Romoli, guitarist Robby Romoli and drummer Mac Romoli) are veterans of other bands.

The combination makes for a spirited stage show—but, as Rosie puts it, "We're all born again. The people who were in those bands don't exist in this band." Musically, Royal Grand Prix are nothing like any of those other bands, so why mention them? Or as Romoli puts it, "Why set up false expectations?"

And what they've been "born again" into is a high-energy, old-school rock-'n'-roll revival, where fun is number one and art is what hangs on a wall at your dentist's office. "When we put this band together," explains Rosie, "we said, 'Let's form the band we wanted to be in when we were 12.'"

A true bar band

That could explain some of the humour, but what about their manic behaviour both onstage and off? "Well," Rosie says, "back in

Vancouver, we rehearse in a brewery and our drummer is a brewer. Because of this, alcohol poisoning is a serious health risk."

But swilling beer after the show isn't everything Royal Grand Prix is about. They're about swilling beer onstage, too. To match their sporty red racing jackets (the band favours the grease monkey/hot rod look), they also carry a huge red jerry can, mainly to hose down the sweaty front rows at their raucous live shows.

On the business side, the band members are considering their options, one of which seems to be self-management. All the members of group have lengthy résumés and are perfectly capable of, as Rosie puts it, "making their own phone calls."

One of their first unilateral business decisions was to get in over their heads financially in order to produce their debut CD, *High Performance* (released on Vancouver's Wrong label). "The idea behind that," Rosie says, "is we were tired of [no pun intended!] spinning our wheels, so we just went ahead and did it. My attitude is always, 'Dig your hole, then fill it.'"

Quality frivolity

As for artistic inspiration, the band certainly puts a premium on frivolity. Although they're dead serious about getting somewhere, they mainly regard songwriting as a fun activity. "A lot of the songs on the CD came up over conversation," explains Rosie. "It'll all start with one of us saying, 'We should write a song called...'"

With U.S. and European distribution in place for *High Performance*, now's the time to catch Royal Grand Prix in concert. They're not going to hang around waiting to be discovered.

Although their mission is less a grand plan than it is a bad obsession, Rosie says, "There's no way the plan can go wrong, 'cause I'm not gonna baby it, I'm gonna make it happen."

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MUSIC notes

By GARY MCGOWAN

Raise a little Hell

Northwest Passage • O'Byrne's • Mar. 25 When I ask how things are going with Northwest Passage, bandleader John Carmichael just starts laughing. "It's absolutely out of control," he says; the band's schedule has gotten much busier recently. "Here we are, a bunch of guys with day gigs [Carmichael himself is a University of Alberta molecular biology graduate student] and we're playing three nights a week!"

A steady series of gigs at O'Byrne's in Old Strathcona over the last six months has resulted in an explosion of popularity for the four-piece Celtic act. (Besides Carmichael on vocals, pennywhistle, fiddle and accordion, the band comprises guitarist Tim Rutter, percussionist Troy Taylor and drummer Gareth Lamblin.) "When we first started, we were a fairly competent bar band," says Carmichael, "but as we've played more, we've really begun to click. And that has made writing songs with the boys easy. Best of all, people seem to like our originals."

That in turn has made the group's dream of recording a CD a reality. Northwest Passage will be heading into the Recording Studio facility on 109 St next week to begin work on the disc. "We're planning on having 10 songs on the CD," he says. "Six to eight originals and one or two traditional songs." Carmichael is also confident the CD will be out in record time. "This group is so well-practiced," he says, "that I don't think we'll be wasting too much time in the studio."

The only thing still up in the air is the title. "We've been throwing around a lot of different titles," says Carmichael, "but we haven't settled on one yet." There is a leading contender, however, which refers to a particularly crowded evening at O'Byrne's. "I asked one of the waitresses how things were going and she said to me, 'John, we're in Celtic Hell.' So maybe *Celtic Hell* will be the title."

If so, it will signify the hell of an out-of-control schedule and fan demand that Northwest Passage can barely satisfy—not too hellish a problem for a group of musicians who love to play.

Fancy a Shag?



Shag • Highrun Club • Thursdays Urban music in its many guises rules the canned music scene in Edmonton clubs. On the live front, though, it's a different story, much to the chagrin of Shag drummer Paul Roberts. "I've found that if you're doing something a bit outside the norm in Edmonton," says Roberts—for whom "norm" is synonymous with "rock"—"it's a bit tough to get a gig." Shag are one of the growing number of live urban

music acts in Edmonton who, like Feast and Groovetown, enjoy a good response from local audiences—when they can get in front of one.

Shag's audience search though, took a positive turn about a month ago when the Highrun Club gave the band a regular Thursday night slot. Roberts reports the night is going well and their newfound stability has allowed the group to work on expanding its repertoire of original tunes. "We're currently featuring one of our own songs in the set," says Roberts, "and we've got a few more in the works." Once they've amassed enough originals, Shag (Roberts, lead singer Nathalie Clarke, keyboardist John Cooke, guitarist Darren Gusnowsky and bassist Ted Hrebienik) plans to record a CD. "We're a ways away from having enough money to do that," says Roberts, "but we definitely want to make a disc." Until that happens, Shag's dance-friendly blend of old and new school R&B, soul and funk can only be appreciated live.

Divided loyalties



Divided Highway • The Boiler • Mar. 25 Divided Highway lead guitarist Chuck Duncan laughs as he describes the band as "an Edmonton version of Fleetwood Mac." The group features Duncan's ex-wife Lynn on bass and their son Jason on drums and lead vocals. David Rynning is the band's rhythm guitarist—and also (Duncan laughs again) "the referee."

The family that rehearses together may not always stay together, but they're certainly trying to make a mark on Edmonton's music scene. "We got this thing together about a year and a half ago," Duncan says, "but we're really still just getting started." Divided Highway have been seeking opportunities like the Boiler's Battle of the Bands (where they'll square off against Pornecar this Thursday) to heighten the group's profile.

"We're really doing this to showcase Jason," says proud papa Duncan. "He's a great drummer and he has an amazing singing voice." The group mines the classic rock vein in their show. "We focus on the high-energy songs of bands like the Rolling Stones and the Who," says Duncan. Divided Highway are not, however, solely a cover act. "We have some blues-rock originals," Duncan says, "and we always play a couple of our own songs in our shows."

Divided Highway would like to go a step further and actually make a CD. "Jason is also an intern at Powersound Studios," Duncan says, "so we've been in there a couple of times just feeling out the studio environment. Ideally, we'd like to get established in Edmonton, write enough of our own material to make a disc and then take a swing at the ball." Duncan senior is projecting a 12-month timeline for all of this to happen. The group have already established a website to help promote their cause (www.dividedhighway.com) that features some of their initial demo work along with band photos and, in Duncan's phrase, "other corny stuff."

Of course, as the saying goes,

"man plans and God smiles." But Duncan isn't putting too much pressure on himself to nail his timeline perfectly. "We enjoy this," he says, "and we definitely don't take ourselves too seriously." So who's to say how far things will go for Divided Highway? After all, who thought Fleetwood Mac would ever get together again?

Don't cross Dead Jesus



Dead Jesus • Alberta Avenue Hall, Mar. 27 • The Rev, Apr. 1 Dead Jesus have a new lease on life. The Edmonton "extreme" music act spent the first quarter of 1999 working new drummer Trevor Loney into their lineup. Loney used to play with the now-defunct Perceptual Distortion, and he's quite at home with the hard-and-heavy sound of Dead Jesus.

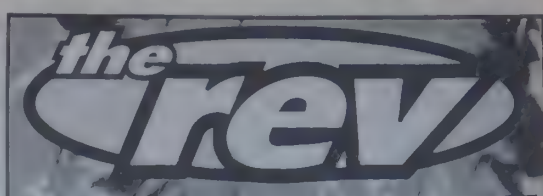
Now that their drum stool is filled, the group is focusing on what should prove to be a crucial six months in their career. "We're scheduled to go into the studio at the end of April to record a CD," says lead singer Calvin Fehr. The 10 songs slated for tracking will get road-tested at an all-ages metal show at Alberta Avenue Hall, and once again at the Rev, in front of the city's metal connoisseurs as they, along with Pugnacious, open for Napalm Death.

Assuming all the songs elicit the expected crowd response, Dead Jesus will take the tunes into Kramer Brothers Big Records studio and emerge with a new CD by the end of May. "We don't have a title for it yet," says Fehr, "but I can tell you that there'll be over 60 minutes of music on the disc." Given that there are only 10 songs on the CD, one must assume that a few of the songs must be straying into 10-minute-plus "metal epic" territory—"Maybe," is all Fehr will say on the subject for the moment.

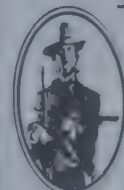
Once the disc is complete, Dead Jesus have an aggressive plan to market it. "It'll be a self-distributed indie project," says Fehr, "but we'll be making it available on the Internet and buying ads in a lot of the metal magazines so people know it's out there."

Dead Jesus also plan to be "out there" in a very literal sense this summer. "We've been talking to Meatlocker 7 [a well-known band in Victoria, B.C. metal circles] about joining them for a tour," Fehr says. "We'll also be playing lots of our own dates, because I definitely want to be out of Edmonton and touring after the disc is released."

Wherever and whenever you see them in the coming months, count on Dead Jesus to continue to deliver the same highly visual live show that have won them such a strong Edmonton following. "Oh, yeah," laughs Fehr, "Dead Jesus continue to present a nice horror-filled, sloppy show whenever we play." That means buckets of blood—not always fake!—assorted horror paraphernalia and a new cool trick involving Fehr jumping into barbed wire during the group's new tribute song to late film director Stanley Kubrick. Nothing like mortality and mayhem to give a metal band a new lease on life.



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Take 6: the joy of sextets

Gospel group brings a cappella style to Easter

By MATT BROMLEY

On the seventh day, God rested. But on Palm Sunday, Take 6 is putting in double shifts.

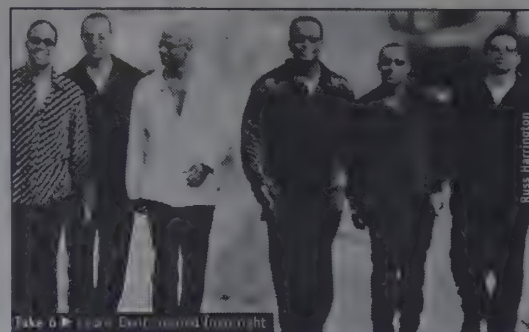
As part of the Peterson Pontiac Gospel Series, this Easter weekend features not one but two concert performances by the Nashville-based singing group. Performing both a cappella and accompanied by the ESO and a 200-voice choir, the gospel/blues/jazz artists are coming to town for a matinee and evening performance, celebrating their faith and strutting their stuff.

Having an a cappella group perform with an orchestra may seem a bit paradoxical to some, but according to band member Cedric Dent, the two go together quite naturally.

"Our vocal arrangements are initially conceived instrumentally," he says. "It's a good mesh. I also like to sometimes do a trade-off—a cappella, then full orchestra coming in. It can have quite an impact."

Having an impact isn't anything new for the group, who over their 11-year career have garnered 7 Grammys. But although the band was originally labeled a gospel group, Dent doesn't think their audience is only made up of gospel fans—they have blurred genre lines in a way that has allowed both secular and gospel audiences to find something in Take 6's sound.

"I see it as a fundamental principle—gospel and secular music play off each other," says Dent. "A lot of gospel performers have gone secular, but we don't have to. We draw on a lot of different styles and that's reflected in our fan base. It cuts across a lot of barriers. [Fellow gospel artist] Kirk Franklin had a lot to do with that. He incorporates a



Take 6 (from left to right): Cedric Dent, Michael B. Smith, Jr., Mark Kibbe, Steve Martin, Goldie Hawn, and Steve Martin.

lot of genres stylistically and, using them, expresses his message. It's that kind of integrity we admire."

gospel

Take 6 & the ESO • Winspear Centre • Mar. 28

Take 6 of one, half a dozen of the other

Take 6 refer to their style as everything from "contemporary Christian a cappella pop jazz" to "R&B contemporary jazz doo-wop opera." Dent, who has a PhD in music theory, wrote a dissertation on the black gospel quartet singing tradition, so is aware of the wide range of styles vocal groups can draw upon.

"We started out as a quartet, doing basic barbershop-style arrangements. Then Mark [Kibbe] came in with a jazz influence, and a lot of his ideas were best performed with more voices. So it just grew from there."

On their latest disc, *So Cool*, the group has pared away most of the overdubbing and instrumentation that was evident on their previous disc, bringing their vocals back to the basics. "We've come full circle," says Dent. "We've gotten away from [layering] because we want to be able to perform our music live without people feeling they're missing something. It was an intentional change for us from our last release."

The group has always received

acclaim for their live performances, and they plan to record a live-concert CD in the near future, possibly after Christmas. But unfortunately, their cameo in the upcoming Steve Martin/Goldie Hawn movie *The Out-of-Towners* ended up on the cutting room floor, so you won't be able to see them live on the big screen—just onstage at the Winspear.

The group is enthusiastic about performing with the ESO. "We're doing more and more orchestral performances," says Dent. "Every time we do it, we get another invite. We probably do two or three a year now."

Farewell tour?

And speaking of the year, what does this group of Seventh-day Adventists think of the impending millennium? Will this Palm Sunday be the last one before Christ's return?

Dent and company don't want to put all their eggs in one Easter basket, as it were. "I guess with every new century, there's a bit of rebirth of spiritual enlightenment," says Dent. "We're taking it in stride. We've always believed, as Seventh-day Adventists, that no one knows when He's going to come, though it's sometime soon. So we just concentrate on our work and getting our message out there."

Hallelujah.

Play that goddamn country music, white girl

By DAN RUBINSTEIN

Carolyn Mark is bringing her band the Fixin's to Edmonton to play two consecutive gigs; the Victoria country ensemble originally planned to do just one show here and another in Red Deer. But ironically, Mark says the club in Red Deer told her, "We don't want any goddamn country music here."

At any given time, Mark is involved in about five different bands. The list changes on a regular basis. Today it's the Vinaigrettes, Corn Sisters, Metronome Cowboys and Roommates as well as the Fixin's. Next up could be a group called Klugman. "It's more of a conceptual project," she explains, "a tribute to the actor Jack Klugman through music. You know, television's *Quincy*." She says Klugman probably won't do any live shows.

The Fixin's were slapped together three years ago when Mark kept trying to "tease her

country music stylings into the Vinaigrettes—it didn't take. So she went out and found some like-minded men, repressed country musicians from other bands: guitarist Tolan McNeil, upright-bassist Dwayne Strohman, drummer Garth Johnson and mandolinist John Guliak. Now, says Mark (who plays guitar and sings), everybody is happy.

Mark enjoys both acoustic shows and plugged gigs. "Singing into a microphone is nice," she says. "But sometimes singing without one is nice, too."

The Fixin's play energetic renditions of traditional country songs—stuff by Hank Williams, Patsy Cline, Johnny Cash and Wanda Jackson—as well as their own original numbers. One of those originals is an instrumental called "Bacon Just Does That," about the way the tasty breakfast treat's aura seems to ooze from your every pore after a big feed. As for the covers they play, Mark says, "Me and my

boys do pretty standard country stuff. But because of our youthful exuberance they don't really sound too traditional."

Rocktober crisis

Mark played the Likwid Lounge with Tolan McNeil last October ("Rocktober," she calls it). She noticed that not too many people were dancing, perhaps because the stage looked a bit like a TV set and fans felt they were in their own living rooms. This time, she's got the solution: "We're gonna run some electric wires under the floor."

The Fixin's, in addition to club shows, also do weddings and barn dances. Mark's father hosts a big barn dance every year which they play and they've done about 10 weddings to date. Mark says they have a special "love set" which, interestingly, includes songs like "D-I-V-O-R-C-E," "Take Me Back Again" and "Alimony."

Fixin's

continues on page 16

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all that jazz

By PETER NORTH

400's a crowd

It felt like the good old days at the Provincial Museum last Sunday when the Joshua Redman Band held court for a nearly packed house. Close to 400 jazz lovers forked over \$35 (plus a service charge), proving that if a name act—who happens to be of considerable talent—is presented in the Edmonton market, a crowd will be drawn.

It seems like the comfortable Museum Theatre has been a forgotten venue for the better part of the decade. The room, with its decent acoustics and wonderful sight lines, certainly used to be a favourite of presenters, most

notably the South Side Folk Club. It was common in the '70s and '80s to see acts like Spirit of the West, Capercaille, Guy Clark, Dougie MacLean and Chris Hillman play to large and enthusiastic houses.

Jazz City producer Marc Vasey was pleased with how accommodating the room was in terms of price and what it offered—the size was perfect for Redman, who last played the Yardbird Suite during Jazz City at least five years ago.

Redman, fronting a relatively new quartet, exploded out of the gate for this performance, and his bandmates were right there with him. He has a killer tone in all ranges on his saxophones, keeps a mix of tempos and grooves circulating over the course of a set and also looks as though he's loving every second of what he's doing. The bold and brash piece "The Last Rites of Rock 'n' Roll" was the first new, unrecorded piece he served up, and it allowed pianist Aaron Goldberg, drummer Gregory Hutchinson and bass player Ruben Rogers to stretch out and stoke the fire that Redman lit at the top of the number.

The quartet massaged Joni Mitchell's "I Had a King," which appeared on Redman's most recent disc, *Timeless Tales (for changing times)*. The ballad, which found Redman on soprano, was absolutely breathtaking, particularly every time the foursome cruised into the melodic chorus. Redman's body language mirrored his playing perfectly, and his wireless gear delivered the sound of his saxes beautifully.

This was a night to remember and Vasey was pleased with the response, both to this show and to one his organization presented in Calgary. Hopefully, this will be the first of many concerts held in this venue where the listeners, performers and presenters all come out winners.

Cello there, Eric

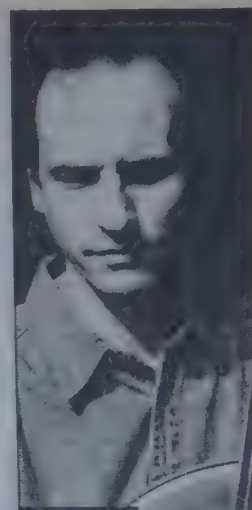
Eric Friedlander • Yardbird Suite • Mar. 26 New York City-based jazz cellist Eric Friedlander will present the gig to catch this weekend with his quartet, Topaz. Friedlander has assembled a most interesting ensemble; the total sound of Topaz

is unique, as the instrumental lineup puts electric bass, percussion and alto sax alongside Friedlander's instrument.

On the group's 1998 SIAM Records disc, Friedlander and alto player Andy Laster alternate between fencing intensely with each other and tearing off some spirited passages together. If Friedlander brings some copies of the CD with him, its purchase is highly recommended—along with the originals, the disc includes the quartet's interpretations of "Tou de Suite" by Miles Davis and two Eric Dolphy compositions.

Plus the risotto's delicious

Zenari's on First has announced its calendar of gigs over the next couple of months. On March 26, guitarist Jamie Philp is hosting, while on the following Friday, saxophonist Jerrold Duby makes a return visit to the restaurant, which continues to draw good-sized and respectful crowds. Over the course of April and May, Craig Brennan, Dave Babcock and Dan



Erik Friedlander

Sakin are a few of the leaders who will also be fronting trios. Grab a calendar the next time you're wandering by.

CLASSICAL note

By DAVID GOBEIL TAYLOR

No strings attached

Boris Belkin & the ESO • Winspear Centre • Mar. 26-27 When violinist Boris Belkin left the Soviet Union in 1974, he quickly took the classical music world by storm. He immediately did several recordings for Decca that still today are considered an integral part of any aficionado's discography, especially his debut disc of Niccolò Paganini's Violin Concerto No. 1.

The mere mention of the words "violin virtuoso" conjures up an image of a tall, thin, mercurial artist with an unruly shock of shoulder-length hair, barking orders to conductors and accompanists, closing his eyes in ecstasy during lyrical adagio passages and frenetically, maniacally gritting his teeth as he turns presto chromatic runs into prestissississississimo. Belkin fulfills this affect to a tee.

His performances, and even his recordings, are of unpredictable temperament—a merely civilized, aristocratic rendition of the Brahms sonatas with Michel Dalberto might be followed by a breathtaking, wrist-breaking Sibelius concerto.

Over the past 25 years, Belkin has performed nearly every major violin piece ever written with nearly every major orchestra in the world. The ESO under Grzegorz Nowak in the Winspear Centre might be a step down from the Royal Philharmonic under Vladimir Ashkenazy at Carnegie Hall; perhaps it's fitting, then, that he's performing Richard Strauss's first and only violin concerto (in D minor, opus 8) on the programme.

Strauss made music history with his operas (notably the frightening *Elektra* and the violent, sexy *Salome*) and his orchestral "tone poems" (*Die Euginen Spiegel*, *Don Quixote*, *Tod und Verklärung* [*Death and Transfiguration*], the autobiographical *Ein Heldenleben* and *Also Sprach Zarathustra*—yeah, yeah, the theme from *2001: A*

Space Odyssey.) He wrote a perfectly fine oboe concerto and two horn concerti, but many are unaware he wrote one for violin.

The concerto's single-digit opus gives an insight into the piece's obscurity: it's a very early work, written in 1882 when Strauss was a tender 18—long before he achieved fame and/or notoriety as a conductor and composer, long before his unfortunate collaboration with the Nazis, long before his final magnum opus, *Vier letzte Lieder* (*Four Last Songs*).

The concerto, if not exactly derivative, is certainly very reminiscent of Schumann (a wonderful composer who himself fell to pieces when trying to write for orchestra), as are his other early works, including a string quartet, a symphony, a piano sonata and a cello sonata. He certainly didn't yet have the hang of sonata form—nor would he ever. Strauss's living to the ripe old age of 86 made him a contemporary of Stravinsky, Schönberg and other iconoclastic, rebellious composers, but he always kept one foot firmly planted in 19th-century tonal music; however, he gladly discarded the most formalistic of its trappings that he was unable to master anyway.

Strauss later arranged this concerto as a sonata for violin and piano—thereby simultaneously assuring it more play and making it easier for violinists to practice.

Belkin was the last guest soloist to play with the ESO in their old home at the Jube. Fittingly, the occasion of this performance also has to do with finality: it's the 50th anniversary of Strauss's death.

Also on the program are Dvorák's Symphony No. 7, also in D minor, and another bit of finality: the world premiere of *The Brass Ring*, a newly commissioned work by ESO composer-in-residence John Estacio. Hold on, you say? How is a world premiere indicative of finality? Well, since you ask—it's Estacio's final work as ESO Cin-R, a post he's held for seven seasons. Titles of contemporary works are often pointless and/or pretentious (along the lines of *The Stillness Awakening*); Estacio's is actually clever (although, if you ask me—and, sniff, nobody ever does—he should have

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THE WORLD'S BEST MUSIC STORES

Classical Notes

continues on page 21

Fixin's

→ continued from page 14

They also played at the Pumpkin Festival in the woods outside Victoria last Rocktober. It was seven hours of outdoor performances over two days. It was raining. "Everyone was sick," recalls Mark. "It was terrible."

Mark just did a solo show at a Victoria video store called That's Entertainment. She was set up in the in-store café, although the "Adults Only" or "Cult" sections would've also sufficed. They paid

her with 50 free video rentals (including new releases!). She plans on picking up a few Tom DiCillo flicks.

Putting the cart before the whores

She's also recently acted as an extra in an episode of *The Outer Limits* with a Jack the Ripperesque plot; it was filmed at an old CP rail station. She was dressed as a whore in a corset. "I was behind the horse," says Mark, "so I don't think you're going to see me."

When the Fixin's get back to Victoria after swinging through Alberta, they're going to a show that consists solely of songs from the Robert Altman movie *Nasville*. Then Mark will go to Seattle to mix the next Corn Sisters release and come back to Edmonton to record a song for her upcoming solo disc. The Fixin's might be in the background for a while. "That's one of the great things about the band," says Mark. "It's a low-pressure situation. We're not ambitious. We just like each other's company." ①



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Joée go 'way? No way!



By STEVEN SANDOR

The world of pop music is a fickle one. Music superstars who were once surefire hitmakers are relegated to the "Where are they now?" pages as soon as trends change. Despite comeback attempts by several of the band's ex-members, the New Kids on the Block will never be remembered for being anything but a trendy stain on music history. Does anyone even remember Richard Marx anymore? How about Matthew Wilder?

So when Joey DeSimone of Woodbridge, Ontario (a suburb northwest of Toronto dominated by a strong Italian community) watched Arista Records back out of a \$4 million record deal in 1991 after the label rejected the disc he dreamed of seeing go to the top of the charts, you'd think that his career would have been over. In a pop world where fame is fleeting, second chances are unheard of.

But DeSimone (now better known as Joée to the throng of teenage girls who write his name in sparkie marker all over their textbooks) got his second chance. And despite having no formal voice training, he's gunning to be the biggest thing to happen to Canadian pop since Celine Dion decided to sing a tune about a sinking ship. Joée's disc *Truth* has already spawned a series of hit singles, with the new track "Do You Right" already promising to do big business. *Truth* has gone gold in Canada. His '95 debut record, *Just a Taste*, spawned the single "Died in Your Arms," which actually made it onto Billboard's Hot 100.

Mauled at the mall

Last time he was in town, Joée caused a teen riot at the West Edmonton Mall. He's got the looks, the voice and the charm, and with a major distribution deal in the States just around the corner, Joée's

set to have the last laugh.

"Even though I'm young, I do feel like I've been through a lot of interesting times with the music industry," says Joée. "But behind every successful situation, there are so many ups and downs. That's the nature of the beast. Basically, if you want to survive in the music industry, you have to roll with the punches. That's why I would hesitate to call myself a veteran of the business, because I knew what it would take to make it in the business when I went into it."

In fact, Joée believes Arista's decision to rip up his first record deal may have been a blessing in disguise. "I believe that in life, everything takes time," he says. "Looking back, I don't think I was ready then to try and make my career a success. I think that chance has come now. Now it's up to me to take advantage of it."

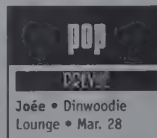
Truth in advertising

He recently returned from trips to London and Germany, markets which he feels are ready for his music. But his first priority is making a splash in the United States—not just a blip on the Hot 100.

"The first priority is to get the record out down there and to get a video in some kind of rotation," says Joée. "It's important to keep in touch down there, because even though I enjoy playing live, I'm more of a recording artist than a live artist. So I can't go down and play there without a record to support."

Even though Joée's music is definitively pop, he's not all bubblegum. *Truth*'s best song, "Angel," is a tribute to his cousin, Joey Pannetta, who died in a '96 car crash.

"It's easily the most personal song I've ever written," says Joée. "I wrote it to help me get through a very tragic time. It had a very therapeutic effect on me and my family." ①



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Grindcore with a conscience

Now you can actually hear Napalm Death's lyrics

By STEVEN SANDOR

Napalm Death are the undisputed kings of grindcore—known for music filled with a chainsaw buzz of guitars, rat-a-tat drums and vocals that sound like they've been piped through the jaws of Hell.

But despite the band's reputation as one of the ugliest and loudest acts in the history of music, they aren't the fuck-the-world type. After the band's current Canadian tour wraps up, the Birmingham, England-based group is set to do a benefit for one of their favourite causes, Amnesty International.

"There are quite a few causes that are very close to this band," says singer Barney Greenway. "Not only Amnesty International, but an American-based organization called Anti-Racism Action. It's important for the band to be active."

Go 'way, Greenway

The band (Greenway, bassist Shane Embury, guitarists Jesse Pinado and Mitch Harris and drummer Danny Herrera) may be filled with philanthropists, but the band has been filled with internal strife.

In '97, Greenway was tossed out of the band because of creative differences—it was far from an amicable situation. But the band's experiments with a new vocalist were a failure, so Greenway was invited back. The band was with Sony Music at one time; and even though they're still grindcore's premier band, their new disc, *Words From the Exit Wound*, took almost a year to get released in North America after it came out in Europe. The new CD just came out on Earache.

Needless to say, the past year has been a very trying one.

Welfare bums

"Why the delay in the record?" says Greenway. "Oh, the usual industry stuff. We just couldn't find an American distributor. But this band has been through so much. We've kept going every time we've struggled. There were times when we couldn't put together a couple of pennies—and because we were a band, we couldn't qualify for welfare at the time."

Greenway says the friction between him and the band occurred simply because they got sick of each other. "We were just coming off a long tour and we were living so close to each other for such a long time," he says. "We were literally living in each other's pockets. Then we had some considerable differences over the direction the band was going to take. The rest of the band took my

resolve as an indication that I did not want to be part of the band anymore."

Words From the Exit Wound represents a landmark in the band's long career; unlike previous Napalm Death discs, there are moments when Greenway doesn't roar the vocals. He actually sings every now and then—you don't need a lyric sheet to follow him. But at the same time, the band's music is louder and faster than it has been in a decade.

And that's saying something.

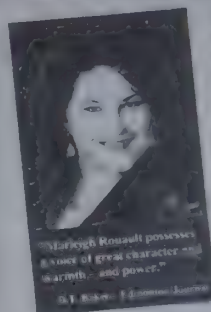
Progress, not change

"I don't think we've had a change in direction," says Greenway. "I think there's a real difference between 'progression' and 'change in direction.' I think this album represents progress. It is more accessible in that the vocals are cleaner, but at the same time I don't think we've ever made a faster, more intense record."

Now that the band's core members have reunited, Greenway is hopeful that Napalm Death will remain a cornerstone of the hardcore scene for years to come.

"I think we could go on as long as Motörhead has," says Greenway. "They're still going, and they've never had to conform to an industry standard. Lemmie has to be 50-some years old. Sure, they're not making music like in the classic days of 'Ace of Spades,' but they're still aggressive. They're a band I respect so much—I even have a Motörhead tattoo on the side of my leg."

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Alliance Ethnik *Fat Comeback*
(DeLabel, Virgin/EMI)

First the French recreate house music, and that's okay. In fact, it's more than okay, it's brilliant. Daft Punk, the Roule label, Crydamore, Cassius... merveilleux.

Then somebody gets the wise idea to tackle hip hop.

What happens as a result is the sprawling wreck known as *Fat Comeback*. Alliance Ethnik is a four-piece that obviously loves hip hop, and the group lays down some solid beats throughout the disc. Unfortunately, it doesn't work.

I'm going to take a deep breath here and say something that will no doubt offend some people: if *Fat Comeback* is any indication, French people cannot rap: it just sounds stupid. You're dealing with a vocal style born in English, a brutal language full of abrupt stops and starts. French is a romantic language, melodic and flowing, and its strength comes from the fact that it's a very musical language. This disc sounds like a bunch of French guys trying to rap like the English, but in French. Hardly melodic. [Note

du rédacteur: c'est vrai, le français, c'est plutôt la langue de la chanson et de la poésie, de LeClerc, de Nelligan, de Rimbaud et de Flori, non pas de Grandmaster Flash—ou on l'appellerait «Grand-maitre l'Éclair», quoi?]

When La Funk Mob worked with MC Solaar, they understood the nature of the French language and applied that knowledge beautifully on tracks like "Nouveau Western." The music rolled with Solaar's absorbing delivery, yet Alliance Ethnik fail to live up to that promise with *Fat Comeback* even with the help of De La Soul and Biz Markie. In fact, both groups seem highly uncomfortable with their roles, and their performances are stiff and uninspiring as a result.

Sadly, there's only one word to sum up *Fat Comeback*: merde. **D**
Dave Johnston

Tamperer feat. Maya *Fabulous*
(Jive/BMG)

I had first heard of the Tamperer and Maya last summer when I picked up a Ministry of Sound compilation, which had a track of theirs mixed in by Judge Jules. Since then, I've learned that Maya is one of the most sought-after pop divas in Europe.

After listening to this release, I can only wonder why.

The title of the Madonna-pilfered "If You Buy This Record (Your Life Will Be Better)," which kicks off this waste of time and money, couldn't be further from the truth. Indeed, I thought for a moment that this was an old Madonna album; the Material Girl would likely be

ashamed of this horrible homage. Imaginative titles like "I Love being a Girl," "00 Doggie," and "DJs Rule the World" tell the tale of this *Electric Circus* chartbuster.

The "Feel It" single on vinyl might not make such a bad investment so long as it has the Klubbheads Klubb mix on the B-side. Otherwise, you can cast this album aside. **D**

Yuri Wuensich

Various Artists *Old School vs. New School* (Jive Electro/BMG)

I'm a little sore that we media types didn't get this release on vinyl. I originally owned a lot of these songs on vinyl, and it would have been nice to hear these new interpretations spinning around at 33 and a third. Instead we have the cold, cold world of aluminum and plastic discs, but that's okay. Really. Honest.

For the most part, *Old School vs. New School* is a success story, a brave experiment in the vein of Jason Nevins vs. Run DMC. Tracks like Kool Moe Dee's "I Go to Work" and A Tribe Called Quest's "I Left My Wallet in El Segundo" get the remix treatment by the likes of Bad Boy Bill and Norman Cook (a.k.a. Fatboy Slim), hyping the party rockin' flavour while still remaining faithful to the original spirit of the tracks. The Bassbin Twins cut and paste together a handful of Boogie Down Productions tracks to create the enjoyably disjointed "A Crate of BDP" while the classic Stone Roses track "Fools Gold" gets the honour of two remixes: Grooverider smacks

the pitch up on the breakbeat, while Rabbit in the Moon turn the groove into a thundering foot-stomper.

Cracks begin to show later in the disc, however. R. Kelly's unbearable "Sex Me" is turned into an even more excruciating affair by Hollis Monroe, while Jazzy Jeff and the Fresh Prince see "Summertime" transformed into a surprisingly standard house track by Hybrid. Both artists have done better tracks, and it's disappointing that these should be the ones chosen for inclusion. And why are some tracks disproportionately longer than others? "Summertime" clocks in at nearly seven minutes, while DJ Icey's superior reworking of Whodini's "Five Minutes of Funk" barely gets four.

Given recent trends, it's also surprising that only one drum-and-bass remix is included. While Grooverider is best known for such work, "Fools Gold" leans more toward straight breakbeat. Only Aphrodite gets to lay down the half-step treatment on A Tribe Called Quest's "Ince Again", while this version is only four minutes long, it's time well spent.

Old School vs. New School is the inaugural release for the new Jive Electro label, and if this collection is any indication, it's a hame to watch over the coming months. It would have been nice to have seen older tracks in the mix, but much of the material offered here can be called influential and worthy of reinterpretation. It's just sad that the old school has been offered up in the new school format. I guess you can never really go back. **D**
Dave Johnston

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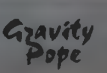
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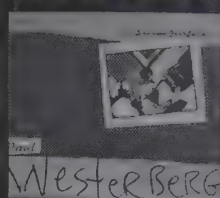
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Paul Westerberg *Suicaine Gratification* (CAPITOL/EMI)

Besides becoming critics' favourites for their ragged but prescient power-pop gems, the Replacements were among the most visible of the hard-partying '80s rockers. Their deviant lifestyles ultimately cost them their band (and, alas, Tommy Stinson his life). As the band's perceived leader, Paul Westerberg may have been the brains behind this "alternative" sensation—then again, maybe he was just the guy with the most brain cells left.

Westerberg's newest CD, *Suicaine Gratification*, takes stock of where (and who) Westerberg is (and isn't) these days. The disc has a recurring theme: self-deception. Actually, it's more like lollapops than a theme. Westerberg makes his point about self-deception by eschewing it, regarding himself with a brutally honest, unflinching eye.

Westerberg paints unflattering portraits of his awkward first attempts to age gracefully. For example, in the opening track, "It's a Wonderful Lie," Westerberg sings, "How am I looking? (I don't want the truth/What am I doing? I ain't in my youth/I'm past my prime, or was that just a pose?)" This lyric could almost function as *Suicaine Gratification's* mission statement—the disc sees Westerberg coming to terms with where he is now, as husband, father and survivor. He rocks out occasionally, but most of the tunes here are more intimate, emotional messages.

In fact, *Suicaine Gratification* is replete with a sadder-but-wiser sensibility, one that Westerberg obviously paid full freight to acquire. As usual, his songs are chock full of clever wordplay and emotionally moving turns of phrase. The disc's focus is primarily introspective, the kind of introspection that is unique to the life experience Westerberg is dealing with. Actually, there's as much retrospection as introspection on display here, and even though there's a thin line between insight and hindsight, *Suicaine Gratification* maintains an overarching musical consistency and Westerberg's lyrics avoid saccharine sentimentality.

Making *Suicaine Gratification* must have been cathartic as hell for Westerberg—but what about the rest of the band? Well, sure, by its very nature the release is indulgent, but exercising personal demons never did Bob Dylan any personal, emotional or financial harm now, did it?

Suicaine Gratification will disappoint anyone expecting the next Replacements disc. (I definitely won't get the party started; when did you get past your preconceived notions of how a Paul Westerberg release should sound, you'll realize that he has an even stronger act than the Replacements to follow.)

T.C. Shaw

Zebrahead *Waste of Mind* (Sony Music)

Have you ever heard a song you really loved on the radio, rushed out to buy the

New Sounds This week's newest discs

CD, brought it home and then discovered that—apart from the one song you heard—the band really sucks?

Meet Zebrahead, a rap/metal hybrid band that sounds for the most part like it's trying to copy Rage Against the Machine and Public Enemy and Anthrax's version of "Bring the Noise."

All except for the track "Get Back" (which I assume has got to be the first single)—it's slicker and cooler than anything Rage Against the Machine has done. The chorus is a killer, and once you hear it, you'll no doubt be humming it at work and generally annoying your co-workers. The delivery of the rap is streetwise, offbeat and modern. (Thank God that rappers are getting into the '90s and have quit the Dr. J analogies.) Any rapper who describes his sound as "phatter than Neil Carter's right thigh" also deserves some brownie points.

But besides "Get Back," *Waste of Mind* can't escape the clichés of the rap genre. The songs are predictable and forgettable—poor carbon copies of established bands. "Get Back" proves Zebrahead has the talent. All they need to do is sit down in the studio and come up with a strong collection of songs, not filler.

Steven Sandor

Holly McNairland *Live Stuff* (UNIVERSAL)

First the good news. Holly McNairland can really belt it out. With her intense, powerful voice—part Sarah McLachlan, part Courtney Love—she has no trouble conveying anger, sensitivity and the full range of emotions in-between.

Her debut disc, 1996's *Sour Pie*, propelled the Winnipeg-born, Vancouver-based songstress into Canada's secondary diva ranks: well below the McLachlans, but on the same wave as many of the country's other rising stars. McNairland struck a nerve with her personal, direct songs about her emotional and sexual experiences.

Now as McNairland approached her 25th birthday, she's become part of the Universal machinery. *Live Stuff*, recorded at the Phoenix in Toronto and Rockabillys in Las Vegas last summer, is a collection of six original songs and one studio cover (more on that later). No doubt it's a bold move releasing a live disc as your first big label CD. It shows McNairland's confidence in her performance skills. Unfortunately—and this is a big "unfortunately"—because you can't quite make out the lyrics, some of the tracks lose their impact. You can, however, clearly hear the words on "In the Air Tonight" (yes, the Phil Collins song). But I'd much rather listen to what McNairland has to say.

Dan Rubinstein

XTC *Apple Venus, Vol. 1* (TVT Records)

XTC, of course, has been one of the most influential acts ever to come out of England, crafting one great pop melody after another. Now the band has been reduced to its two founding members, Colin Moulding and Andy Partridge.

That's fine; those two did all the songwriting, anyway. And instead of allowing the band's reduced size to limit them, they have created a wholly engaging, minimalist record. An airy section of flugelhorn and trumpets accompanies the lead track, "River of Orchids," but don't be fooled. For the most part, Partridge and Moulding stick to what they do best: play guitar. Drums and other accompanying instruments are used sparingly on this disc—when they are used, the effect is dramatic.

No, there are no big numbers like "Making Plans for Nigel" or "Senses Work-

ing Overtime" on this effort, but Moulding and Partridge seem happy to play the role of English country minstrels, bringing a more subdued and acoustic effect to their tracks.

The songwriting here is fantastic; the pair still has an astounding ear for hooks. It's just that they decided not to record them in a Hispanic heritage "I guess."

Steven Sandor

DGeneration *Through the Darkness* (C2/COLUMBIA/SONY Music)

You know, there's derivative, and then there's derivative. DGeneration is an example of the good kind of derivative, a reminder of that old saying, "Inspiration borrows, genius steals."

Though *Through the Darkness* is hardly an innovative "new direction for rock 'n' roll," it does compare favourably to most of the memorable "hahd-rak" that came down the pike before it.

DGen come off like one of those great, if somewhat trashy rock bands from the Dead Boys to the New York Dolls to Social Distortion, Aerosmith, Alice Cooper, KISS, even the Sex Pistols—bands whose sound was tasty and tasteless at the same time.

This isn't the same as saying DGen are or will become a legendary band themselves (although they may have a large cult following by summertime, when this disc will have made the rounds nationally), but it is the same as saying they're mining an infectious vein of aggressive sound. Stay tuned.

T.C. Shaw

Classical Notes

— continued from page 15

pulled out all the stops and called it *The Gold Watch*.)

Saturday night's performance is followed by an ESO tradition, its fifth annual "Desserts From the Stars" competition of Edmonton's finest restaurants and caterers. Audience members can look but not touch during intermission—sufficiently distracted from the Dvorák, they can gorge themselves after the concert.

Boyd, 'Peg & octets

Canada's first lady of the guitar, Liona Boyd, shocked many last year with the lurid descriptions of her extramarital affair with Pierre Elliott Trudeau in her autobiography, *In My Own Key: My Life in Love and Music*. She'll be decidedly more staid during her solo performance at the Winspear Centre on March 25.

The 24 members of the Winnipeg Singers, one of Canada's better choirs, are coming to town to perform at First Mennonite Church on Mar. 28. The concert will feature works by Prairie composers, a preview of their soon-to-be-released CD *Prairie Voices*.

Mar. 31 sees the final recital in the McDougall Concert Association's Wednesdays at Noon series. They're going out with a bang: wind octets of Mozart and Beethoven. The eight performers who will play from 12:10 to 12:50 p.m. at McDougall United Church equal the total number of musicians the series presented in the entire month of February. Bring your lunch; coffee and tea will be served, and see you next January.

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Boys have 98° of separation

Boy group aren't
just another
Backstreet Boys

By DAN RUBINSTEIN

It's 1995. You're 21 and from a small town in Ohio, but you're in big, bad Los Angeles now, and you're worried about what's going to happen next. You came to L.A. with some friends from back home to get noticed, to get discovered, to "make it." But those friends have backed out, so you're on your own, crashing in your brother's cramped apartment. The music industry isn't exactly embracing you. What do you do?

If you're Jeff Timmons, you get a job and hang tight.

"It was awful," recalls Timmons, one of the founding members of superstar boy group 98°. He found work as a security guard at the mansion being built by Phil Collins's ex-wife in Beverly Hills. It wasn't glamorous: 12-hour shifts starting at 8 p.m., with an on-site camera making sure Timmons walked around the perimeter every hour like he was supposed to. Sure, there was a brief chat with Phil Collins on the phone once, but not much happens in residential Beverly Hills in the middle of the night. For Timmons, the L.A. experience involved neither excitement nor sleep.

He didn't quit, though. There was the odd break. His brother's

roommate, an actor-in-the-making, was out of town and Timmons lucked his way into a TV audition. He met people, they knew people and eventually he hooked up with Cincinnati natives Justin Jeffre and brothers Nick and Drew Lachey and formed 98°. They managed to get backstage after a Boyz II Men gig. Managers met managers, hands shook hands and swoosh—meetings, a demo and they had a deal with Motown Records.

pop

98° • Dinwoodie
Lounge • Mar. 28

The fandom menace

The last three years have been a whirlwind for Timmons. The group's first, self-titled CD sold well. 98° hit the road, playing clubs in Canada, the U.S., Asia and Europe. Their second disc, *98° and Rising*, went platinum. *Teen People* magazine, with a dash of insight and wit, said 98° were causing complete "fan demonium." Their blend of harmonious pop, rhythm and blues and Euro-dance had pre-teen girls screaming in shopping mall record stores around the world. 98° seemed to fit the boy-group mould perfectly: a bunch of slick, good-looking white guys who can sing and dance.

Before I can even complete the second syllable of Backstreet Boys, however, the well-spoken, intelligent, now 25-year-old Timmons makes a few points. While comparisons between 98° and the Backstreet Boys are inevitable, Timmons says the similarities are only on the surface. "People see the way we look



and automatically assume we're like the Backstreet Boys and 'N Sync. But once they hear our albums or see our show, they realize the differences."

More Boyz than Boys

98° are heavily influenced by Boyz II Men and other soul/R&B groups, Timmons says. They're white, but not just a bunch of white guys like the rest. These days, they perform with a live band, not just piped-in music. "And we actually put ourselves together," adds Timmons. "We weren't manufactured. We don't just dance on stage. It's not about that. It's about getting our music out there and having the people feel what we feel when we're singing it."

All that aside, Timmons says he's still the biggest Backstreet Boys fan in 98°. "I think they're a talented group," he offers. "I just think we're a little more musical. Especially our shows—they have a lot more funky stuff going on. Not to take anything away from those guys. They've had a lot of success. They're huge. We're just a little bit different."

The medium has the message

Plays talk to kids
about leukemia,
mental handicaps

By PAUL MATWYCHUK

In the opening night performance of *On Being a Peon*, Chris Bullough had a guest cameo as an obnoxious young audience member at a student performance of *Othello* who crumples his program into a ball, throws it at the spear-carrying extras and taunts them about their choice of career. But for the last six weeks, the shoe has been on the other foot for Bullough and his co-stars Melissa Hande and Chris Fassbender; they've been touring Alberta elementary and high schools with a pair of plays aimed at young people, Marty Chan's *A Hero For All* and Robert Morgan's *How I Wonder What You Are*.

A Hero For All deals with childhood leukemia, but does so in Chan's usual imaginative style. On one level, it's about the "friendship triangle" that develops between Kenny (Fassbender), who is diagnosed with leukemia, his best friend Ollie (Bullough) and Elaine (Hande), the new friend Ollie gravitates toward while Kenny is in the hospital. But on another level, it's a superhero story—too embarrassed and frightened to tell Ollie the truth, Kenny claims he's developed superpowers; and many of the scenes see Kenny and his friends

dealing with the crises in their lives by assuming the roles of comic-book superheroes.

"In a kid's life, things are so immediate," Hande says. "It's all, 'I need you to be my friend, and I need it now.' If you're not my friend, it's the end of the world. And the difficulty with leukemia is, here's a little kid who's given this very grown-up thing to deal with."

"It's very scary," agrees Bullough. "It's a huge deal. It's about growing up really fast, which is something that doesn't happen that much in Canada where you usually grow up and then you learn about leukemia and death and racism and all the rest of it. And so you have to put it in the context of that playground world that you live in for five or six hours a day."

Take my Life... please

I had the strange thought as I listened to the cast explain, that the message of Chan's play is almost the reverse of *Life Is Beautiful*, in which Roberto Benigni's character does everything in his power to keep terrible knowledge away from his young son. I prefer Chan's message: information is power. Interestingly, Fassbender says that Chan discovered during his research for the play that children with leukemia often know a lot more about their condition than their parents acknowledge. "But by the same token," the

cast has been surprised at the naïve questions that their young audiences have asked them when the play is over. "We get at least seven or eight questions every time about leukemia," Bullough says. "What is it, how do you get it, is it contagious? This story is something that could actually happen."

Is this on the test?

The other play on the bill, *How I Wonder What You Are*, has a similar theme. It's a musical drama about three high school students: one is gifted (Hande), one mentally challenged (Fassbender) and one just plain average (Bullough). As you might expect, the play's message is all about resisting the urge to "fit in" and accepting one another's differences, but Hande hopes they've avoided making the moral too obvious.

Indeed, the cast quickly had to adopt a hardened attitude towards their jaded high-school audiences. "You know they're coming in there all ready to hate it," Hande says. "But this play enters into it really well. Its attitude is, we're not here to give you a message, we're not above you being inspirational, we're here to tell you a story, and you can get what you want out of it."

The approach seems to be working. Ironically, in many of the remote communities where the trio has taken the show—and where theatre is not exactly a central part of their audiences' lives—these shows have connected with them in a way slick TV shows and movies seldom do.

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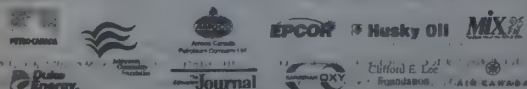
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Celebrating twenty years of Webb'd feet

Dancer/choreographer still loyal to Edmonton hometown

By ALEXANDRA ROMANOW

Raise a glass of champagne and light the candles on the cake: the Brian Webb Dance Company (BWDC) is celebrating its 20th season, a milestone all of Edmonton should be proud of. The fact that a contemporary dance company can make a go of it anywhere in Canada for two decades is remarkable

enough; doing so in a northern town in the windswept prairies is downright incredible. But if you're wondering how a guy dancing around in his underwear can find an audience in blue-collar Edmonton, you obviously don't know anything about Brian Webb—or about his perseverance, passion and sheer audacity.

Webb grew up in Edmonton and graduated from the University of Alberta with a degree in theatre. Following his muse (and a dance scholarship to the Martha Graham School), he left for the bright lights of New York City. There he worked with Eric Hawkins, the first man of modern dance, who was a heavy influence on Webb's early work. Webb's first forays into the world of choreography were premiered by the Carol Conway Company before Webb returned to Edmonton in 1979 to set up his own dance company. Eventually, he became Chair of the Dance Department at Grant MacEwan Community College (GMCC), and the BWDC became the college's company-in-residence, offering dance students the opportunity to work with the remarkable artists the BWDC presented each season.

The GMCC-BWDC partnership is unique and synergetic, and it has certainly enriched the city's cultural landscape. Take a quick glance at the BWDC's past five seasons: India's Chandralchika, Vancouver's Holy Body Tattoo, Toronto's Dance-makers, Montréal Danse, New York's Jeff McMahon, Montreal's La La La Human Steps and Toronto's Peggy Baker, to name but a few. Rarely do audiences outside of Vancouver, Toronto or Montreal get a chance to see any of these artists—Edmonton has Webb and company to thank.

Besides presenting established contemporary dance artists, the BWDC also presents choreography by Webb as well as that of emerging artists. The last few years have seen Webb working primarily as a soloist. A great believer in the power of collaboration, he has worked closely with a variety of artists from other mediums, including sculptor Blair Brennan and various music composers. His *Project Desire: the mountains and the plains*, a multimedia performance incorporating sound, video and dance, won the 1997-98 Telus Award for "Arts of the Future." The ambitious piece set a new benchmark for modern dance, and both audiences and critics heralded Webb's ability to innovatively use technology without sacrificing his work's intrinsic humanity. The piece will tour Toronto, New York

and Los Angeles this summer—more proof that groundbreaking creativity is not the exclusive domain of the mega-city.

You can't escape "Roots"

But before Webb packs up his suitcase, he's busy putting the final touches on one of the three world premieres that will be presented during this weekend's 20th anniversary celebration performance, *20/20 Vision*. Titled "Roots," it's a collaboration with artist Lyndal Osborne, composer Allan Gilliland and bassist Paul Shihadeh.

"My inspiration always comes from the people I'm working with," says Webb. "I wanted to work with Lyndal, an innovative artist who creates sculpture from natural substances that come from her land. I'm interested in the word 'roots' in terms of the earth and in terms of my roots, which are here in this community. Often I'm asked what it means to be a 'prairie dancer,' and I believe the answer comes from your roots—if you're brought up in this locale and you're creating in it, it affects you and how you create."

When asked about "Roots," Webb says, "In a lot of ways, the dance comes from an interaction with Lyndal. I love how she takes fibre from her land and transforms it. In contrast to Lyndal's art, I've commissioned Allan for the music—he's very much out there in his composition. It's been wonderful collaborating with these people; I believe the power and potential of minds working together, as opposed to one working in isolation, is very potent. The concept of the artist in isolation is very dated, and we need to find ways of interacting on many levels: with other artists, with the community and with the audience."

Building a relationship with the community and nurturing audiences has been the hallmark of the BWDC. Webb believes that we have entered into the post-postmodern age [*Finally!*—Ed. Oops, that intersection was a little postmodern, wasn't it? Sorry—I've always been old-fashioned...] and has given formalism the heave-ho, stating, "It's dead. Formalism worked itself into a corner and the work became so full of self-reference there was no room for people to interact with it."

Careful not to fall into the trap of making art for art's sake, Webb has striven to create a dialogue with his audiences—which is probably why he's still making dances people are coming to see.

Aging gracefully

Perhaps the most remarkable thing about Webb is his longevity. Too often, dance is seen as the domain of the young—an attitude that makes the sight of a middle-aged dancer all the rarer. "I'm looking at how my body moves," says Webb, "how I like to move and how I relate to movement at this time of my life. I'm not trying to do what I did at age 22—I can't. And why should I?"

"My body does have a lot of potential. What's interesting at this point in my life is finding ways of interacting with who I am and looking at it creatively as opposed



to being an albatross around my neck. 'Roots' is a very physical piece, and I'm interested in the work aspect of that physicality. When you get into your body in terms of really moving with it, a transformation takes place and that interaction has a strong spiritual aspect to it."

Whereas many dancers his age have become full-time choreographers, administrators or (God forbid) critics, Webb remains firmly—well, rooted to his identity as a dancer. "Dance is an honourable profession," he avers, "and I have no problems or embarrassment at being a dancer. However, I do question why so many dancers feel they have to retire at my age. I plan on dancing another 20 years—in my underwear!"

"When you make the decision that this is your life profession, your reasons for dancing are very internal and it's about really getting into a physical communication with your inner being. With some artistic professions, like writing or composition, we allow people to mature through stages of their life. But we don't do that with dance. In other art forms, we wouldn't even be having this conversation. Looking at mature artists such as Peggy Baker, Paul-André Fortier and Louis Bedard, I see that dance in Canada

is becoming an adult form that is nonetheless very dynamic, which is very exciting for me."

Not one for nostalgia, Webb has steadfastly refused to allow a retrospective of his career into this anniversary show, choosing instead to showcase the talents of two young choreographers, Tania Alvarado and Kathy Ochoa. Both women are part of a three-year development and mentorship program with the BWDC. The program has helped these emerging artists negotiate the complexities of the dance world and has opened doors for them as well: Alvarado's work was showcased at last year's Canada Dance Festival. Now in the program's second year, both women have gained a confidence in their work that has allowed them to explore past their usual boundaries.

Alvarado's pieces delve into her Hispanic heritage: the latest, "El Duelo (The Duel)," is no exception. The work uses the weeping ritual from the day of the dead as its springboard. "This piece is more aggressive than what I usually do, and it's a big risk for me," says Alvarado. "I decided I wanted to really grow through this work, so I relaxed, allowing it to take shape naturally. Once I allowed myself to have a work in progress presented,

it freed me to create new movement. I'm very excited about it."

Men seldom make passes at girls in dance classes

Likewise, Ochoa's piece, based on the poetry of Dorothy Parker, is also a big step in her artistic growth. "This piece is the largest I've done in terms of concept and time," Ochoa says. "There are five dancers and a pianist, and I've really enjoyed collaborating with them, as well as the designers."

"Tania and Kathy are really talented people," says Webb. "It's a privilege to dance with them, and their work feeds me with a certain energy that I really like. Their work is of a real quality that is exciting and demanding, with real rigour."

And so Brian Webb's history of collaboration continues, and hopefully will do so for another 20 years. What's exciting about this weekend's show isn't the fact that the BWDC is celebrating its 20th birthday, but that all the artists involved in the performance, from the designers to the musicians to the dancers, all call Edmonton home.

Thank you, Brian, for 20 great years of dance and for believing in the talent of others. We are all the richer for it.

Going on tour, Just For Laughs

By DAVID DICENZO

Mike MacDonald has a problem. For all the hard work he's done, for all the shows he's completed, for all the success he's garnered, he doesn't have a hell of a lot to show for it—monetarily, anyway.

Sure, MacDonald and his wife Bonnie now live in luxurious Los Angeles, but being a comic means one thing: worries.

The Ottawa native is justifiably proud of his comedic accomplishments—but, damn it, he wishes he could cash in on the success. "I'm at the point where compliments are like insults," MacDonald explains wryly. "If I'm so great, why am I not making more money? Yeah, the CBC's on strike. Every time I hear the words 'job security,' I say, 'No shit—I don't know what I'm doing, past June.'"

But don't pity MacDonald too much—the current Craven A Just For Laughs Canadian Comedy Tour should help put some food on his table. The Edmonton stop is part of an eight-city national jaunt that serves up highlights of Montreal's renowned Just For Laughs International Comedy Festival. MacDonald is part of the lineup for Sunday's Comedy Night in Canada component of the tour, along with Glen Foster, Derek Edwards and Jebb Fink.

MacDonald agrees that Canadians have a fairly natural inclination towards good comedy—but he doesn't know where that comes from. "We're exposed to all sorts of come-

dy—British, Canadian, American," he says. "Maybe it's the weather. All I know is what makes you leave."

"In Canada, they say, 'We love you, but we have no money.' In the States, they say, 'That's great, we have money—but we're not gonna give it to you!'"

Try acting like a dick instead

You'd almost think MacDonald hates his comedic profession. So why does he do it? Hell, he could be a detective or something. When the prospect is brought up, he begins to giggle and speak in a quiet, devious tone, as if the thought has crossed his mind on more than one occasion.

"I know I could be a great undercover cop," MacDonald says. "I could slip undercover easy. It all goes back to high school—we were a demented group, and we hung out with all these different cliques."

There's definitely nothing wrong with the current group of comics on the Just For Laughs tour. They range from crude comedians like Bobby Slayton and Mike Wilmut in Friday's aptly named Nasty Show, to dating experts like Diane Ford and Simon Cotter in Thursday's Laugh-rodissiacs: The Relationship Show. Saturday's part of the tour is An Evening at Eve's Tavern, a veritable Lith Fair of comedy. Performing that night are Sue Murphy, Wanda Sykes-Hall and the unforgettable Elvira Kurt.

Kurt has always created her comedy around things that cause fear

and pain. An optimist might see it as therapeutic; others might call it downright morbid. "I find the things I turn into comedy are painful things—things that make you uncomfortable," Kurt says. "I was always the kid who wanted to check under the scab. 'Don't! Why? I wanna touch it!' she says in her cutest child's voice."

If Kurt's mother had her way, Elvira wouldn't even be close to a stage. The elderly Hungarian woman often wonders why her crazy daughter won't give it up and get a "real job" some day.

If anything, Mom makes for some great material.

"It's that she's Eastern European and the fact that she has no joy in life," Kurt explains. "It's in her genetic code."

Comedy was undoubtedly something in the highly educated Kurt's genes. She got sick of getting degrees (including a diploma from the internationally renowned computer animation program at Ontario's Sheridan College) and decided she wanted to make people laugh instead. The only outlet she knew of was comedy clubs. While Kurt now performs in front of thousands at a time, there was a day when a career in the business didn't look too attractive.

Elvira, mistress of the strip

"I was doing a show in Belleville at a hockey rink," she says. "It was women's night and they had these male strippers. I was the last thing they wanted to see. All they knew was I was the only thing keeping them from the strippers—so they tried to stuff me in a trash can."

"All I could think was 'What am I doing here?' It was a new standard of the worst."

The moral of the story: turn down any show in small-town Canada where you have to open for male peepers.

Kurt's on a bit of a different level now. While on stage, she constantly edits her material in her mind, waiting for the moment to do something big. Comedy is as much about feel as

Just For Laughs
continues on page 25

Being a Peon can be vassal-ly entertaining

By PAUL MATWYCHUK

"It's kind of like acting," one of the characters in Christopher Craddock's new comedy *On Being a Peon* explains about his role as bit player in a production of *Othello*. "It's Acting Lite. It's 'I Can't Believe It's Not Acting.'"

Craddock's play follows the fortunes of four bored young actors, hired to do nothing more than move furniture, stand at attention, salute and occasionally call out, "The Moor! The Moor!" *On Being a Peon* is anything but Comedy Lite—it's a witty backstage farce that anyone who's ever held down a job that's beneath their talents will be able to identify with.

The quartet of peons consists of the wide-eyed Chuck (Jeff Halaby), who takes even the no-brainer role of spear-carrier seriously; Mike (Wes Borg), who spends the play's Edmonton run staying as drunk and stoned as possible, then progresses to hashish and peyote once the production travels to Ottawa; the foul-mouthed James (Mark Meer), who suspects his girlfriend is sleeping with the show's star; and Denise (Amy Berger), the lesbian who Karen is actually involved with.

All four are terrific, bringing a natural comic timing to Craddock's snappy one-liners. Borg is especially noteworthy—his deadpan delivery of even the simplest lines brings the house down. When an angry director orders him to do 100 pushups, Borg matter-of-factly explains that he can't, because "I have no muscles." To the argument that he must have some muscles or he couldn't keep standing upright, Borg thinks a moment and then says, "Well, just enough."

The Moor the merrier

Halaby and Craddock even find ways to make the humourless, moralistic Chuck a funny character. I loved the bit where we overhear the peons' thoughts as they stand at

attention throughout an interminable soliloquy. His fellow actors are daydreaming and obsessing about their personal lives, but Chuck keeps cheerfully thinking "in character": "Something seems to be bothering Othello today," he muses silently. "I wonder what could be wrong with Othello."

Craddock and director Jacob Banigan have given the group a pair

of excellent foils. Dana Andersen is hilarious as the ill-tempered director Murphy Longhand, whether speaking in an incomprehensible British accent, barking impatiently at a peon for moving a chair in too attention-getting a manner or drunkenly lecturing James about Shakespeare during the cast parties.

No Power failure

Even better is George Szilagyi as Kingston Power, the show's pompous star attraction, a legendary actor who, it is rumoured, "invented Stratford or something." There's nothing better than seeing a talented actor playing an unapologetic ham, and Kingston Power is a ham for the ages—with his majestic mane of hair, angular face, mock-humble "poor player" posture and habit of crossing his eyes whenever his speech reaches an emotional climax, Power would resemble Sir from *The Dresser* if he'd been played by Peter O'Toole.

The main action of the play deals with the elaborate campaign of revenge James wages against Power, and it's Craddock's conceit that James's fits of jealousy echo the ones suffered by Othello. *On Being a Peon* never quite achieves the synthesis between onstage and offstage events that might have unified its themes, but Craddock fills his script with such sharp dialogue and so many well-observed bits of insider theatre lore that you hardly care.

If Craddock set out to settle a few scores with this play, he's done so in the gentlest, most affectionate way possible.

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By KIM MacDONALD



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I've had dance/movement before."

Tommy Banks was also a key player in creating the production. "It was an obvious joining," says Jenson. Not only did Banks produce Jenson's two discs; he's had a 20-year relationship with Kompany! "He used to be the bandleader for the big Edmonton Musical Theatre productions they'd have in the spring," she says, "and Kompany!—before they

were Kompany!—were singers and dancers with EMT"

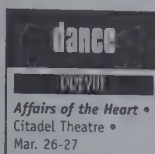
The Little Big Band backs Jenson throughout the 20-song show, and the six-member Kompany! troupe performs in nearly half the numbers. "The concert is going to contain a wide variety of material," she says. "There'll be Latin songs, and swing and lots of different things. There's going to be costumes and a lot of nice little surprises. It's not just your basic singer standing up there saying, 'This next song is

by Cole Porter.' It's going to be a lot different than that. It's going to be very entertaining."

Jordan air

Not only do the songs cover different styles, but they run the gamut of emotions. "There'll be a few really sad, sad songs and a good dollop of comedy," Jenson promises. "Visually and audio-wise, it's going to be a great performance. With the 12-piece Little Big Band you'll be able to hear all those horns and that kind of thing—that's what I'm really excited about."

The show is produced by Jenson, Banks and Kompany!—which means that if they don't sell enough tickets, they'll have to cover their losses out of their own pockets. It's a risk, but one Jenson says is made worthwhile by the people she's working with. "This is for the fun," she says. "We don't get to see each other very often."



Liar, liar

Jenson first met up with Kompany! when they called her looking for a singer with dance ability to be in a Fringe show that would then go to Brisbane, Australia for its Expo. "It was a huge step for me, because I never, ever thought I would be able to walk and chew gum at the same time," she says. "I kind of B.S'd my way in, telling them, 'Yeah, oh yeah,

Ain't no mountain high enough

Chomolungma not worth the climb

By PAUL MATWYCHUK

What subject matter could be less suited to theatrical representation than mountain climbing? Putting out forest fires? World War I aerial dogfighting? Synchronized swimming?

Give director Scott Sharplin credit, though: in *Chomolungma*, he's managed, on a budget of next to nothing, to find a way to suggest his actors are scaling the awesome peak of Mount Everest. Loaded down with ice-axes and bulky backpacks, the cast scales a series of ladders arranged about the wide, flat Arts Barns stage; at one point, we even see one of the characters lose his grip on the mountain and dangle precariously from his rope "thousands" of feet above the ground.

Unfortunately, Dave Forest's script doesn't reach the heights its characters do. *Chomolungma* (the title is the Sherpa word for Everest) tells the story of Chris (Lee Conrad), an obsessed mountaineer who, as the play opens, abandons his wife (Christine Daniels) and offstage baby in order to pursue his lifelong dream of scaling Everest. The scenes between Conrad and Daniels feel especially canned: "Can you promise me you'll come back alive?" Daniels tearfully asks, while

Conrad stoically avoids her gaze.

Chris is joined on his trip to the summit by Matt (Andrew Horton), whose devil-may-care attitude to mountaineering safety constantly endangers the team, and Pasang (Diego Ibarra), their Sherpa guide. All three climbers must wrestle, predictably, with demons from their past on their way to the top.

The play fails to find much varied drama in the progress of the climb. There's one scene after another in which one climber announces he's ready

to give up, whereupon the others tell him, "You can make it! You can make it!" It also doesn't help that for the last half of the play, the actors wheeze constantly while they recite their lines. I know, I know, the oxygen gets really thin around 14,000 feet—but a little bit of three-man wheezing goes a very long way.

I want a rock

Forest is a geology student at the University of Alberta, and it would have been interesting if his script could have included some colourful, specific information about what makes Everest such a compelling challenge to so many people. Instead, much of the play is given over to mystical hokum about a mysterious, faceless apparition who dogs Chris's steps as he determinedly pursues his dream of conquering Everest. A brief encounter

with the spirit of Sir Edmund Hillary is merely silly.

Forest's characters spend most of their time talking about their pasts or conversing with the invisible spirits of the mountain. But by far the most effective moment in the play is the one that deals with the immediate, tangible present: a spooky scene where Pasang discovers a frozen hand sticking out of the snow. Convinced it belongs to a long-dead friend of his, he is unable to climb any further—it's like something out of a Jack London novel.

Chomolungma could have used more stark vignettes like that one, in which no elaborate speeches are necessary to explain its meaning. They could have provided some much-needed oxygen to the thin air of this ambitious but uninvolved play.

Just For Laughs

— continued from page 24

it is about laughs, and Kurt always strives for the perfect routine—a comic's nirvana.

"The whole impetus for performing is having the show that you feel is magic," she says. "There's this connection with the crowd—it's special. You're trying to sense if they're digging what you're doing."

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And all the while, Kurt's mother is at home, wondering why her little Elvira doesn't have a job drawing cartoons for Disney.

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WEIRD SCIENCE

Director John Hughes has always been interested in the world of teens, and tonight we'll see his movie *Weird Science*. In the past he's written and directed movies such as *Sixteen Candles*, *The Breakfast Club* and *Ferris Bueller's Day Off*. John Hughes seems to have a genuine interest in the world of teens, which comes out again in this movie. It's not just that he wants to give us teen movies—the typical party all night long—he actually seems to be interested in the serious side of being a teenager in this day and age. Well, maybe a little less serious in this movie. It's a matter of him trying to give us something serious and also play to the market, which is essentially what Hollywood is all about. So, he really fits right in.

With *Weird Science*, we have yet another Hollywood movie that gives us the latest flavour of the month in Kelly LeBrock. Hollywood is sometimes what you would have to call a beauty factory churning them up and spitting them out. And Kelly LeBrock is no different. The average career of the typical female actor in Hollywood is shorter than the career of the average male actor. The fact is, we always want beauty up there on the screen, not age. It's the rare woman who is able to fight the system. One who's either a better actor in the first place, or who is interested in becoming a better actor.

What *Weird Science* essentially gives us is a story about nerds and losers. Characters who have nothing really left to lose, and very much to gain. But when you think about it, most movies are like that. We seldom see movies about successful, together characters unless those characters are tragedies and the character has nowhere left to go but down. So movies like *Weird Science* appeal to us because we all have self-perceived weaknesses, and these characters appeal to our own inner nerd.

What *Weird Science* appears to give us at first glance is a Frankenstein movie. But once we get a look at Kelly LeBrock, we realize we're not talking Frankenstein anymore, we're talking genie. She's a helper, trickster, mother, older woman and lover all rolled into one. She does have, like a genie or a Frankenstein is supposed to have, a darker side. We see that in her confrontation with Gary's parents when she conjures up the biker beasts from hell. And it comes out a little bit again in that uncomfortable moment where she seems to be trying to seduce Wyatt. But despite this darker side, the fantasy levels go off the scale with this movie. What it needs, perhaps, is a few more darker complications like they do throw in occasionally.

This movie explores legitimate teen issues, the kind of things that come up in all of John Hughes' movies. We see loneliness and the teenager's need to be liked. We see girls the need for women. We see problems with siblings, exemplified by Wyatt's brother, Chet. We see problems with parents, difficulties achieving independence and being taken seriously. And we see bullies like Ian and Max always in the background. The fact is though, that once Wyatt and Gary actually get what they really think they want their wildest fantasies they can't handle it. There's probably a lesson to be learned there for teens everywhere.

In *Weird Science*, as in other John Hughes movies, the fantasy eventually leads to the reality. Except here, of course, the fantasy is more fantastical than in his other movies. Lisa pushes Wyatt and Gary into situations that allows them to conquer their fears. She's the uncontrollable incarnation of their own needs and desires. She can't resist precisely because they're so passive. She wants to challenge them to grow and to find their own inner strength, which they do find during the confrontation with the biker beasts where they finally decide to take control. The story falters, though, because it's Lisa who has to straighten Chet out and not Wyatt. That seems a little bit wrong somehow, it should be Wyatt doing this. And, to get back on track, the boys decide that they have to put Lisa behind them. They're living with more reality than they like, and the fantasy has become fact. She doesn't really go away though, because there are a lot of boys out there who need straightening out. The problem with the movie is the theme, which although a good one, is overwhelmed by the escapist impulse by the fantasy itself. And I think this makes for a less successful movie. But for now, it's another week back to the drawing board. Until we figure it out, and present another Movie Worth Watching.

THEATRE notes

By PAUL MATWYCHUK

Spontaneous human Combustion

I haven't been able to attend Workshop West's Springboards

New Play Festival as often as I would have liked; during week one, I had other plays to see, and I only took in Friday night's show during week two. (Kenneth Brown's Chekhov adaptation *Uncle Van* was on Saturday, but Saturday night is *Buffy the Vampire Slayer*, and I ain't missing that.)

The play I caught was Charles Wood's *Combustion*. This tense four-hander is set in a 1920s Alberta farmhouse where a bomb-throwing anarchist on the lam finds a very temporary haven. The

play's structure, which alternates between a tense police interrogation about a violent incident and the events that led up to it, reminded me of *They Shoot Horses, Don't They?* Many audience members suggested after the reading that Wood should make the play's conclusion more ambiguous; for what it's worth, I think he should keep it as it is—I found the violent climax bleak but satisfying.

Wood has a particular talent for writing scenes in which characters politely mask their seething dislike of each other. The conversations between the flinty widow Elizabeth and her bitter daughter Emma, who have been cooped up together far too long, build to a powerful confrontation. And while the anarchist's motivations are at times a little fuzzy, the character of the local sheriff (well read by Greg Lawson)—smart, but not too smart—is right on the money.

Springboards winds up this weekend with a new Rosemary Rowe comedy, *Tired of Rhetorical Questions?*, on March 26 and

Cathleen Rootsart's *Wong Fooish The Mother and Ms. Dixie* (with Darrin Hagen) on Mar. 27.

Tiny Alice

Have kids today even heard of Lewis Carroll's book *Alice in Wonderland*? Nancy Bromley, who is mounting a children's stage production at Our Lady of Mount Carmel, says most of her actors, who are in grades four to nine, only know the Walt Disney version.

However, fans of the brilliant and delightful novel will be happy to hear that many members of the cast have been inspired to read it on their own. "Two special-needs students have started reading it as well," Bromley says proudly. "Usually, it's like pulling teeth to get them to read, and now they're taking it on themselves to read it."

I missed the recent TV version of the book and Bromley did too; however, she says the children

who watched it think the school's version (which closes Mar. 25 at 7 p.m.) is much better (*I watched 20 minutes of it on TV, and I tend to agree.* —Ed.), especially the young actor playing the Caterpillar. No less a personage than Ben Kingsley played the part on TV; perhaps Mount Carmel productions of Harold Pinter's *Betrayal* and the life of Mahatma Gandhi will soon follow.

Germane Jackson

Jim Jackson's credo is "A clown is a poet who is also an orangutan." His traveling show, *Firehouse Circus*, plays the Horizon Stage at 2 p.m. on Mar. 27. According to the press kit, Jackson will demonstrate his ability to juggle five ping pong balls with his mouth, envelop a child in a giant soap bubble and play Beethoven on a chicken. (Ah, but wouldn't Gluck be more appropriate? Ba-dum-bump. Thank you, ladies and gentlemen.)

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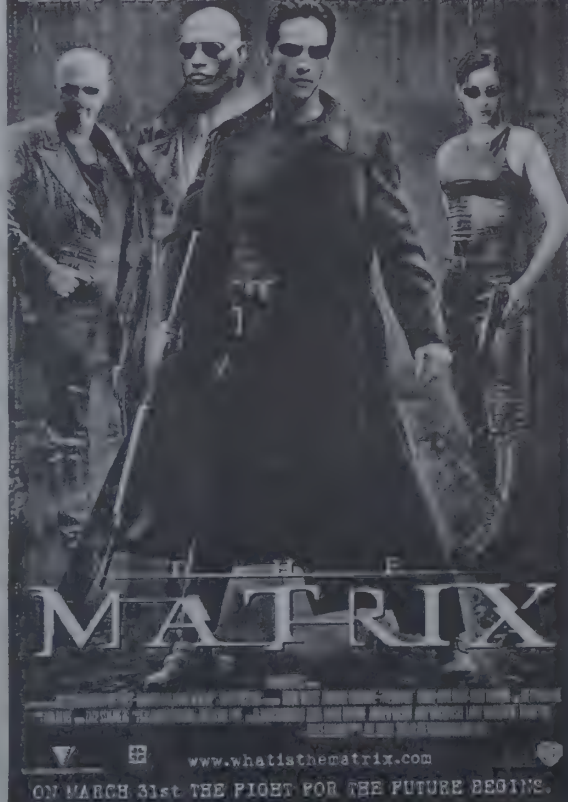
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By PAUL MATWYCHUK

John Lazarus's *Village of Idiots* is set in a town populated entirely by "idiots," villagers who conduct their daily affairs according to a cockeyed brand of logic incomprehensible to visitors from the outside world.

"Sounds like Ottawa," you say? Congratulations—you've won a job writing for the Royal Canadian Air Force. No, the play is actually set in the mythical village of Chelm, a Russian hamlet that figures in a series of Jewish folktales by Solomon Simon and Isaac Bashevis Singer.

As Lazarus's play begins, a young stranger named Yosef (Richard Peters) stumbles into Chelm and learns about the town's crazy ways from Miriam (Nadine Sures), a fellow outsider who has decided to live amongst the Chelmniks. "Idiots is what the world sees them as," explains Sures. "Idiocy is what the world calls their simplicity, a way of doing things that's about community and sharing and working as a team."

Peters compares Chelm to the inside-out asylum from one of Douglas Adams's *Hitch-Hiker's Guide to the Galaxy* books, where the brick walls are on the inside of the house and the things you'd normally find on the inside are on the outside—the implication being that the entire rest of the world is, in effect, the asylum. (Do you follow me? I hope I got that description right—it's been a while since I've read the books. [That's right Paul—you're one boopy frood who really knows where his towel is. —Ed.]

Lecoq and bull

The Studio Theatre production has been even more of a learning process than usual for its cast, thanks to guest director Dean Gilmour. Gilmour trained at France's Lecoq school, which emphasizes physical movement and embraces the anti-naturalistic aspects of theatrical perfor-

mance. During the first phase of the rehearsal process, Gilmour encouraged his cast to don masks, imitate animals and do similar acting exercises to help them root their characterizations in a style of movement rather than a psychological attitude.

It may sound like exactly the kind of abstract theatrical method that gave actors a reputation for being flighty and artsy in the first place, but Sures and Peters say the method has reaped real results. "The payoff is the energy," Sures says. "Say you explore the element of water—you explore that physically, and you find that energy inside of you. You then centre the energy and that style of movement inside yourself to help develop your character."

"It frees you up," says Peters. "As an actor, your greatest tool is yourself, but at the same time, that's sometimes your greatest enemy. It's easy to become trapped in yourself, and this helps you to push the boundaries of your habitual patterns."

Idiots savant

Village of Idiots is particularly well-suited to the Lecoq method. As Peters says, "The story is rooted in folktales that are mythic to begin with. So, to be true to those, you need to tell the story with energy, to make these people a little larger than life."

Near the end of our conversation, Gilmour himself briefly visited our table. I had imagined him to be a flamboyant, cult-like figure, not the soft-spoken guy he turned out to be. But his mild-mannered appearance reflects his approach to the theatre; Gilmour is much more concerned with off-stage matters—process, technique, education—than he is with flashy onstage effects. However, Sures predicts "an incredibly magical evening" for audiences all the same.

"It makes me weepy-eyed," she says, a Gilmour true believer through and through.

theatre

PREVIEW

Village of Idiots •
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It's a mod, mod, mod, mod world for Ribisi

Actor goes from Ryan platoon to *Mod Squad*

By IAN CADDELL

NEW YORK—Giovanni Ribisi's face is just one of several that look back from the cover of the current *Vanity Fair*. But of all the actors profiled in the magazine's annual "young Hollywood" issue, only Ribisi will have three movies playing in first-run theatres while the magazine is still on the stands.

He plays a soldier in *Saving Private Ryan*, which was re-released to take advantage of its numerous Oscar nominations, a mentally challenged man in *The Other Sister* and a member of an undercover police unit in *The Mod Squad*. He also recently completed work on two other films, *The Boller Room* and *All the Rage*.

In *The Mod Squad*, Ribisi plays Pete Cochran, a Beverly Hills kid who takes on undercover police work to avoid going to jail after a robbery charge. He is teamed up with two other troubled young people, Lincoln Hayes (Omar Epps) and Julie Barnes (Claire Danes). Their group was created by police Captain Adam Greer (Dennis Farina), who believes that the trio will be better able to uncover youth crime than the local precinct's detectives. Unfortunately (and predictably), the beat cops disagree

with Greer's assessment, and refuse to recognize the squad as police officers.

The movie is an adaptation of the popular 1970s television series that starred Michael Cole, Peggy Lipton and Clarence Williams III. While Danes and Epps play their characters in much the same way they were played in the series, Ribisi's Pete is far removed from Cole's interpretation. Instead of cool and aloof, he is loud, neurotic, a bit cowardly and lacking in leadership ability. Scott Silver, who directed and co-wrote the movie, believed that in 1999 the black member of the group (Hayes) could be the leader, and he wanted Pete Cochran to supply some of the comedy.

Glued on the set

And that, says Ribisi, was fine by him. "Scott wanted to have Pete be a comedic element, and it kind of balances things out with who Julie is and who Lincoln is," he says. "We did a lot of talking and rehearsed a bit, and a lot of it was extemporaneous and off the cuff, because I think comedy has to be like that. I don't think it should necessarily be improvised, but it has to come from a new place."

Before being cast in the film, Ribisi had never seen the TV series—and he made a conscious decision to remain in the dark about it. "It was important to me to not do what someone else had done, but to do my own thing," he

says. "I think the movie requires humour, or at least you have to have the balance between the drama and humour. To make the character humorous I pictured him as this thief who got arrested while sniffing glue on Hollywood Boulevard. He's just a little punk who gets excited about things. He's probably not that educated, but he came from a wealthy family."

Ribisi's own family agreed to let him act when he was just nine years old. He took small roles in episodes of *Blossom*, *Married... With Children* and *The Commish* before becoming a regular on *The Wonder Years* in its 1992 final season. He also played an intermittently recurring role as Phoebe's half-brother on *Friends* over the past three years, before that he did star in one movie, Eric Bogosian's low-budget *subUrbia* in 1997.

At 24, Ribisi is happy to leave television behind to work on movies he can be proud of. "I did TV in my teenage years," he says. "And while it was not really what I wanted to be doing, I got involved in it and I began to realize how all-encompassing of life it can be. I think TV can be very good—but it gets very comfortable. So I decided to turn some things down and just focus on film. To do that means to go from making good money to having seven dollars in your bank account, but I decided to really commit myself as much as I could to the movies."

It's the roles, not the Rolls

"My whole thing right now," Ribisi



continues, "is not to have a big box-office appeal as much as it is to do good work and to work with good people. There are some pretty big things coming down the pike, and people are telling me, 'You can do this and we'll throw in this Lamborghini.' That's fine, and it's really easy to say, 'Fucking great, let's rock.' But at the same time, I really want to look at this as a long-term thing. I often ask myself if the project is one that I will regret when I'm on my deathbed. Seven years ago, I got involved with this acting class and it really changed my attitude towards cinema and the theatre. And so my main thing is to do good work with a good character, something that I can relate to."

Ribisi says that no matter how

hot his career may become, he will concentrate on taking the roles that make the most sense to him. And, he adds, no matter what his agents tell him about what is available for him, he will take time out to be with his wife and young son.

"It's not like there is a flurry of activity," Ribisi says, "and neither would I want that, but there is a higher degree of activity and I'm just trying to take it all in stride and do the right thing. I get very analytical over things; I'll read a script and then spend eight hours writing essays about the character, so it's a big commitment for me to make a movie. I need time off right now; I was away doing *The Boller Room* for two months, and now I'm really into the family thing. I want to be watching my son grow up."

I'd like to thank the Academy

Oscarcast was overlong and tacky—thank God

By PAUL MATWYCHUK

"I like things that run long," Kevin Costner self-deprecatingly said near the end of this year's grueling, four-hour-long Oscar ceremony. I'm with Costner. I'm not ashamed to admit I'm a sucker for the Oscars—it's a wonderful, bloated, vulgar ceremony that celebrates a wonderful, bloated, vulgar industry.

I even watched all of ABC's pre-Oscar programming, which began a full two hours before the ceremony. My favourite moment: Roger Ebert, after a red-carpet interview with *Elizabeth* director Shekar Kapur, pontificating endlessly about Kapur's unusually vivid use of colour, only to be interrupted by co-host Karen Duffy waving and shouting, "Helen Hunt! Helen Hunt!"

I can't decide which was the broadcast's biggest lapse in taste: Whoopi Goldberg saying "shit" and making lame puns about beavers and queens, or Debbie Allen's godawful choreography for a dance routine saluting the Best Dramatic Score nominees. (Poor Savion Glover even had to tap-dance to the theme from *Saving Private Ryan*.)

Chuck Workman's ingenious clip montages, which have become a semi-regular feature at

the Oscars, may be the most underrated aspect of the show. I love how he slyly comments on dispiriting movie trends simply by juxtaposing clips—notice how the clip from *The Bicycle Thief* led into the flying bikes from *E.T.*, or how shots of rugged screen icons like Jean-Paul Belmondo and Clark Gable (at the foot of the stairs in *Gone With the Wind*) preceded one of pretty-boy Leonardo di Caprio (at the top of the stairs in *Titanic*).

The wicked snitch of the West

The Elia Kazan controversy: I don't think Kazan deserved an honorary Oscar—all politics aside, he has two Oscars already, including one for his best and most important film, *On the Waterfront*. There are simply too many Oscar-less directors in more urgent need of special recognition than Kazan. For instance, why not Robert Altman? Or Stanley Kubrick, subject of a montage tribute later in the show? Or Martin Scorsese, who handed Kazan his Oscar (and compiled an excellent Kazan tribute montage)?

For the record, Nick Nolte, Ed Harris and Amy Madigan refused to applaud Kazan; presenter Chris Rock called him a "rat" onstage; Warren Beatty, Meryl Streep, Helen Hunt and Kathy Bates stood and clapped; Steven Spielberg and Jim Carrey sat and clapped, perhaps as a way of saluting Kazan's work but not his actions. Oddly, Robert de

Niro helped Scorsese present the award; de Niro starred in the anti-blacklist film *Guilty By Suspicion*, which was written by blacklist writer and bitter, bitter Kazan opponent Abraham Polonsky.


Triumphant laughter


As for the regular awards, I was pleased that *Shakespeare in Love* upset *Saving Private Ryan* for Best Picture. Not only do I think it was the better, more thematically coherent picture, and not only do I love upsets, but it was great to see a romantic comedy take the top prize for the first time since *Annie Hall* in 1977.

Indeed, besides James Coburn, Best Supporting Actor for *Affliction*, all the acting awards went to comic performers: Judi Dench and Gwyneth Paltrow may not have been the best picks (I liked Rachel Griffiths and Emily Watson myself), but they were certainly not unworthy of the honour, either.


And while I am not a fan of *Life Is Beautiful*, I've been a fan of Roberto Benigni since *Down By Law* and *Night on Earth*, and it sure was fun watching him literally climb over Steven Spielberg to get to the stage and give the most surreal Oscar acceptance speech since Bernardo Bertolucci. (What is it with these Italians?)

Funny thing, though—every-one thinks Benigni is wonderful, but James Cameron gave the same kind of speech last year and everyone thinks he's an asshole.

Must be the accent. 



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Irish drama is the Friel thing

By MARK HARRIS

With the exception of Harold Pinter, Brian Friel is probably the greatest playwright working in English today. Indeed, his 1980 drama *Translations* may well be the best piece of theatre written in any language during the past quarter-century. For these reasons alone, any film based on one of Friel's plays, which are seldom produced locally, is must-see viewing for all serious theatre fans. When said feature is helmed by a director as skilled as Pat O'Connor (*Cal*, *A Month in the Country*), movie buffs should turn out as well.

Dancing at Lughnasa is based on Friel's 1991 chamber drama of the same name. Set in

rural Ireland during the poverty-stricken 1930s, this is a self-consciously Chekhovian piece in which the Russian author's three unhappy sisters are increased to five and the protagonists' grip on country gentility is even weaker than that of their Slavic counterparts.

The Lughnasa of the title is not a place but a festival, a pagan ritual which the Roman Catholic Church and all right-thinking parishioners take a dim view of. Over the horizon, the Spanish Civil War is raging, and the church hierarchy is equally disapproving of the "atheistic" republic, siding instead with Francisco Franco's pious fascists.

Ya big Lugh

The Mundy family would like to toe the party line, but find that they cannot. Kate (Meryl Streep), the most "respectable" member of

the clan, is a bossy schoolmistress who tries to keep her less stiff-necked siblings on the path of rectitude. This is not an easy task: one sister (Catherine McCormack) had a child out of wedlock with a motorcycle-riding Bolshevik (Rhys Ifans) and another is tempted to attend a celebration in honour of the Celtic harvest god, Lugh. When Kate discovers that her much-admired missionary brother (Michael Gambon) has, during the course of too many years in Africa, turned into a de facto anarchist, she is brought to the brink of desperation. Then the economy moves in to bulldoze their lives.

Although this is a melancholy little memory piece, it is shot through with sympathy for the fears and frailty of human flesh. Friel and O'Connor clearly love their characters and never miss a chance to introduce a little light into the dark stormcloud that constantly threatens to sweep everything away.

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THE MATRIX (STC) Wed Thu 1:00 4:00 7:00 10:00 pm

ANALYZE THIS (14A) course language throughout. Sat Sun Mon Tue 1:20 3:50 7:20 9:55 pm Wed Thu 1:20 3:40 7:10 9:45 pm
MY FAVORITE MARTIAN (PG) Sat Sun Mon Tue 1:00 3:40 pm
THE OTHER SISTER (PG) not suitable for younger children. Fri Sat Sun Mon Tue 7:10 9:55 pm
10 THINGS I HATE ABOUT YOU (STC) Wed Thu 1:30 4:00 7:30 10:00 pm

WESTMOUNT
West Edmonton Mall 444-1242
ANALYZE THIS (14A) course language throughout. Fri Sat Sun Mon Tue 1:00 3:40 7:10 9:50 pm Wed Thu 1:20 3:40 7:10 9:45 pm
PATRICK (14A) brutal violence throughout. Fri Sat Sun Mon Tue 1:20 4:00 7:30 10:00 pm
THE MATRIX (STC) Wed Thu 1:40 4:00 7:00 9:55 pm

CINEMARK THEATRES
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MOVIES 12
130 AVE. - 50TH STREET 472-9779

Showtimes effective Fri, Mar. 26 - Thu, Apr. 1, 1999.
Doors open at 10:45 am all week

A BUG'S LIFE (SDS Digital) Daily 12:30 2:00 5:00 7:30 9:45 pm	G	PLEASANTVILLE (Ultra Stereo) Daily 11:25 1:45 4:15 7:15 9:45 pm	PG
ENEMY OF THE STATE (Ultra Stereo) course language & violent scenes Daily 1:35 4:35 7:15 10:15 pm	14A	THE PRINCE OF EGYPT (DTS Digital) Daily 12:00 2:15 4:40 7:00 9:20 pm	PG
THE FACULTY (Ultra Stereo) course language, gory violence throughout. Daily 12:50 3:10 5:30 7:50 10:10 pm	14A	RUGRATS (Ultra Stereo) Daily 11:10 1:25 3:35 5:45 pm	G
IN DREAMS (Ultra Stereo) violent & gruesome scenes Daily 2:30 4:50 7:10 9:30 pm	14A	SIMPLY IRRESISTIBLE (Ultra Stereo) Daily 7:10 9:10 pm	PG
JACK FROST (Ultra Stereo) Daily 12:10 pm	PG	STAR TREK: INSURRECTION (Ultra Stereo) Daily 7:15 10:20 pm	PG
MIGHTY JOE YOUNG (Ultra Stereo) Daily 11:20 1:55 4:30 7:05 10:00 pm	PG	YARSITY BLUES (SDS Digital) course language & suggestive scenes. Daily 11:15 1:45 4:15 7:15 9:45 pm	14A
PATCH ADAMS (SDS Digital) course language Daily 11:45 2:10 4:35 7:10 9:35 pm	PG	THE WATERBOY (Ultra Stereo) course language Daily 11:00 1:10 3:30 5:30 7:40 9:50 pm	PG
		YOU'VE GOT MAIL (SDS Digital) Daily 11:35 2:25 5:05 7:45 10:25 pm	PG

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TUESDAYS

25¢ HIBALLS DRAFT

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Until 10 pm

UNDERGROUND
9920 - 62 Ave Ph: 433-3663

a MINUTE at the MOVIES

by Todd James

AFFLICTION Director Paul Schrader (best known for his scripts for *Taxi Driver* and *Raging Bull*) takes on an emotional story of abuse in this intense and often difficult drama. Best Actor Oscar nominee Nick Nolte plays Wade Whitehouse, a small-town sheriff who suspects a conspiracy when a land developer is killed in a hunting accident. Wade begins to unravel, alienating powerful townspeople with his theories, losing his girlfriend (Sissy Spacek) and eventually his job. Through flashbacks and conversations with his brother (Willem Dafoe), we learn of Wade's childhood under the shadow of an abusive father (Supporting Actor Oscar winner James Coburn). When Wade's mother dies, he is forced to again live with his father, further weakening Wade's grip on reality. The plot details are confusing; is there a conspiracy or are we simply seeing the overactive imagination of a man on the edge? But the cold, stark reality Schrader offers heightens the horror of Wade's life as his childhood "affliction" returns to torment him. Nolte's performance is jarring and realistic, but it's Coburn's performance that is most memorable. **★★★★**

ANALYZETHIS Robert De Niro is hilarious as Paul Vitti, a mobster with illusions in this well-written comedy. Billy Crystal plays a shrink with the dubious honour of serving as Vitti's resident psychiatrist. It seems Vitti's childhood pain from watching his Mafia father get gunned down in a public restaurant has come home to roost. Just as the *copi* from across the country are gathering for a crucial strategy meeting, Vitti begins to have serious problems controlling his emotions. Fearing the worst—loss of confidence in front of his loyal goateed (Chazz Palminteri), Vitti gives Crystal an offer of employment—he literally—can't refuse. But Crystal has problems of his own, not the least of which is his impending wedding to Lisa Kudrow. Comedy is Crystal's forte, but who would have thought De Niro would get nearly all the laughs? Director Harold Ramis (*Groundhog Day*) doesn't bother too much with story; he simply gets Crystal and De Niro into therapy sessions and lets the comedy blossom. **★★★★**

CRUEL INTENTIONS Teen flicks meet French literature in *Cruel Intentions*, but, alas, the cruelest intention of this cheap black comedy is to wrest eight bucks

from your wallet by using as much hype as possible, including comparisons to Pierre Choderlos de Laclos's, um, seminal novel *Dangerous Liaisons*, which this film only barely resembles. The young talent in the cast includes Sarah Michelle Gellar—the babe of bloodsuckers everywhere as TV's Buffy the Vampire Slayer—who plays Kathryn, an aristocratic high-school queen with a devious heart. She orchestrates a seductively sinister plan with her lecherous half-brother, Sebastian Valmont (Ryan Phillippe), involving the deflowering of Kathryn's naive rival and the seduction of the new headmaster's daughter (Reese Witherspoon). Gellar and Phillippe are believably evil as two hopelessly spoiled and corrupt teens, and the film certainly has some steamy moments. But a black comedy needs wit—writer/director Roger Kumble (who wrote *Dumb and Dumber*) hardly has the chops to turn this into anything other than a puerile love spat. **★★**

THE DEEP END OF THE OCEAN With the stamp of approval from the all-powerful Oprah Winfrey book club, Jacqueline Mitchard's 1996 novel *The Deep End of the Ocean* became a bestseller. The story is every parent's worst nightmare: the sudden and inexplicable disappearance of a child. Michelle Pfeiffer plays Beth Cappadora, who in an uncharacteristic moment of distraction loses her three-year-old son Ben in a crowded hotel lobby. Despite an exhaustive search, the boy seems to be gone forever, a turn of events that devastates Beth's husband (Treat Williams) and two young children. Nine years after his disappearance, though, a 12-year-old boy with a striking resemblance to Ben appears on Beth's doorstep. With the help of a dogged detective (Whoopi Goldberg), Beth establishes that Sam, as he's now known, is indeed her lost son Ben, who is then begrudgingly reunited with his natural family after having been raised by a loving father. Providing a breath of fresh air from what can be a maudlin journey is the strained relationship between the separated siblings. There are heartfelt performances all around, but it's the work of Jonathan Jackson (best known as Luke and Laura's son on *General Hospital*) as "Sam's" older brother that cuts through the story's overwrought sentiment most effectively. **★★★★**

FORCES OF NATURE Sandra Bullock

puts aside her girl-next-door image to play Sarah, a sexy, free-spirited eccentric woman who shares a fling with New York to Georgia with Ben (Ben Affleck), an altogether dull young man who is about to be married. The adventure begins when the plane is forced to abort its flight and Ben and Sarah decide to share a ride to Savannah; one comic disaster follows another and Ben's plans are derailed as he begins to doubt his love for his fiancée and ponder the possibilities of a more exciting life with Sarah. *Forces of Nature* could easily have become a run-of-the-mill road movie, but it's surprisingly fresh, and for every scene that falls flat, there are moments that light up the screen—most notably a striptease scene in a sleazy gay bar. **★★★**

GODS AND MONSTERS This is a darkly disturbing, stylish, extremely well acted, occasionally overstated and hard-to-forget film—much like its subject, famed 1930s horror-movie director and closet homosexual James Whale, played to perfection by Sir Ian McKellen. In 1957, Whale is in the early December of his life, a washed-up Old World reminder of the golden age of Hollywood at a time when everybody is thinking of Elvis Presley and tail fins. Suffering from a degenerative disease, Whale shares the details of his life with his (fictional) groundskeeper, played by Brendan Fraser. Director Bill Condon has a much better feel for the flashbacks into Whale's past than he does for the 1957 scenes, which are laden with '90s lingo, modern body language and a decidedly anachronistic rock-guitar soundtrack. The strength of McKellen's performance (he received a well-deserved Oscar nomination for best actor) and the writing (*Gods and Monsters* won the Academy Award for best adapted screenplay) more than make up for the film's shortcomings, though. **★★★★** (Review by Ken Eisner and Alberto D. Vildogay)

RAVENOUS What a ghastly and gastronomically upsetting film! Set in 1847, in a desolate military post in the Sierra Nevada mountains, it stars Guy Pearce as Captain Boyd, a war hero and new arrival to the post. Into the fort stumbles Robert Carlyle, who tells a horrifying story about a group of settlers turning to cannibalism. According to Carlyle, the settlers were forced to consume the dead members of their party, but one became obsessed with a hunger for human flesh and was barely able to escape without becoming a snack himself. Boyd leads a party to rescue the one survivor, but falls into a trap set by the ravenous Carlyle. The result is a riveting, often hilarious battle to avoid becoming a main course in this clever, frightening and stomach-turning thriller. **★★★★**

TRUE CRIME Clint Eastwood directs himself in this crime thriller that's hardly up to his standards; yet offers a satisfying bit of schlocky fun all the same. East-

wood plays a newspaper reporter whose career is hanging by a thread thanks to too many tips of the bottle and too many affairs—his latest conquest being the wife of his editor (Denis Leary—as the editor, not the wife). It's the kibitzing between Eastwood, Leary and Janet Woods as the paper's publisher that provides the film's highlights. Not only is a journalist's career at stake, but a man on death row is about to die for a murder he didn't commit in the waning hours before his execution. Eastwood tries to save the day. Sure, it's completely unbelievable, but Eastwood pulls the film off with his usual quiet bravado. Despite the flimsy plot, you'll be biting your nails right until the end. **★★★**

VUE Ratings

✖ Awful
 ○ Bad
 ○○ Poor
 ○○○ Good
 ○○○○ Very Good
 ○○○○○ Excellent

Todd James hosts *A Minute at the Movies* on TV. Shows Thursdays on 54.00 (Mon.-Aldo 10:00 PM) and 56.00 (Tue.-Fri. 9 PM).

CINEPLEX ODEON CINEMAS

TALKING MOVIE

447-5668

CINEMA GUIDE

Showtimes effective
 FBI, March 16 - THU, April 1, 1999.

Movie	Rating	Time
EATON CENTRE CINEMAS		
ED TV	14A	Daily 12:40 2:00 7:00 9:40 pm. No passes. Presented in Digital Theatre Sound.
FORCES OF NATURE	14A	Daily 1:30 3:40 7:10 9:30 pm. Presented in Digital Theatre Sound.
SHAKESPEARE IN LOVE	14A	Daily 1:10 3:30 5:40 8:10 pm. Presented in Digital Theatre Sound.
MOD SQUAD	14A	Daily 1:00 3:30 6:40 9:10 pm. Presented in Digital Theatre Sound.
WING COMMANDER	PG	Daily 1:10 3:30 7:20 9:30 pm. No show 7:20 pm Mar 24. Presented in Digital Theatre Sound.
THE DEEP END OF THE OCEAN	14A	Daily 4:00 5:10 pm.
TRUE CRIMES	14A	Daily 1:00 3:40 6:50 9:30 pm. Coarse language.
SUCH A LONG JOURNEY	PG	Daily 1:00 3:40 6:50 9:30 pm. Coarse language.
10 THINGS I HATE ABOUT YOU	STC	Daily 1:30 3:45 6:50 9:10 10:30 pm. Presented in Digital Theatre Sound.
RAVENOUS	18A	Daily 7:40 9:30 pm. Gory Violence, May be Disturbing. Presented in Digital Theatre Sound.
CRUEL INTENTIONS	14A	Daily 1:30 4:50 8:00 pm. Coarse language, sexually suggestive scenes throughout. Presented in Digital Theatre Sound.
WESTMOUNT 4		
111 Ave. & Grosvenor Blvd. 432-7343		
BABAR	G	Mat Sat-Thru 12:45 4:45 6:45 pm.
THE DEEP END OF THE OCEAN	14A	Daily 4:45 6:15 pm.
ED TV	14A	Daily 7:00 9:45 pm. Mat Sat-Thru 1:00 3:45 pm. Presented in Digital Theatre Sound. No Passes.
WING COMMANDER	PG	Daily 7:15 pm. Mat Sat-Thru 1:30 pm.
THE CORRUPTOR	18A	Daily 9:30 pm. Mat Sat-Thru 4:30 pm. Brutal violence throughout.
BABY GENIUSES	PG	Daily 7:10 pm. Mat Sat-Thru 1:15 pm.
CRUEL INTENTIONS	14A	Daily 1:00 3:40 pm. Mat Sat-Thru 4:00 pm. Coarse language, sexually suggestive scenes throughout.
CLARVIEW TOWN CENTRE		
4211-137 Avenue • 472-6400		
WING COMMANDER	PG	Daily 12:40 3:40 7:00 9:40 pm. Coarse language. Presented in Digital Theatre Sound.
TRUE CRIMES	14A	Daily 12:40 3:40 7:00 9:40 pm. Coarse language. Presented in Digital Theatre Sound.
THE DEEP END OF THE OCEAN	14A	Daily 1:10 3:30 5:40 8:10 pm. Presented in Digital Theatre Sound.
BABY GENIUSES	PG	Daily 1:00 3:30 6:40 9:10 pm. Presented in Digital Theatre Sound.
THE CORRUPTOR	18A	Daily 1:00 3:30 6:40 9:10 pm. Presented in Digital Theatre Sound.
DOUG'S FIRST MOVIE	PG	Daily 1:40 3:40 6:40 9:40 11:30 pm. Presented in Digital Theatre Sound.
CRUEL INTENTIONS	14A	Daily 2:00 4:50 8:00 pm. Coarse language, sexually suggestive scenes throughout.
MOD SQUAD	14A	Daily 2:00 4:50 8:00 11:30 pm. Presented in Digital Theatre Sound.
ED TV	14A	Daily 3:30 6:40 9:50 12:20 pm. Presented in Digital Theatre Sound.
FORCES OF NATURE	14A	Daily 4:40 7:10 9:40 12:10 pm. Presented in Digital Theatre Sound.
ANALYZE THIS	14A	Daily 7:10 9:30 pm. Coarse language throughout. Presented in Digital Theatre Sound.
MATRIX	STC	Daily 1:10 4:00 6:50 9:40 pm. Presented in Digital Theatre Sound.
10 THINGS I HATE ABOUT YOU	STC	Daily 1:30 4:00 6:50 9:40 pm. Presented in Digital Theatre Sound.
WEST MALL 8		
West Edmonton Mall • 466-1029		
BABY GENIUSES	PG	Daily 1:00 3:30 6:40 9:10 pm.
THE DEEP END OF THE OCEAN	14A	Daily 2:00 4:50 8:00 pm.
CRUEL INTENTIONS	14A	Daily 1:30 4:00 6:30 9:00 pm. Coarse language, sexually suggestive scenes throughout.
BABAR	G	Mat Sat-Thru 12:45 4:45 6:45 pm.
CINEMA 6		
West Edmonton Mall • PHASE 7, ENTRANCE 44		
VARSITY BLUES	14A	Daily 7:40 10:00 pm. Mat Sat-Thru 12:30 4:15 pm. Coarse language, suggestive scenes.
A BUE'S LIFE	G	Daily 7:40 10:00 pm. Mat Sat-Thru 12:30 4:15 pm. Coarse language, suggestive scenes.
THE WATERBOY	PG	Daily 7:40 10:00 pm. Mat Sat-Thru 12:30 4:15 pm. Coarse language.
THE FACILITY	14A	Daily 7:40 10:00 pm. Mat Sat-Thru 12:30 4:15 pm. Coarse language, gory violence.
RUGRATS	G	Daily 7:40 10:00 pm. Mat Sat-Thru 12:30 4:15 pm.
YOU'RE GOT MAIL	PG	Daily 7:40 10:00 pm. Mat Sat-Thru 12:30 4:15 pm.
PATCH ADAMS	PG	Daily 7:40 10:00 pm. Mat Sat-Thru 12:30 4:15 pm.
PRINCE OF EGYPT	PG	Daily 7:40 10:00 pm. Mat Sat-Thru 12:30 4:15 pm.

THEATRES NOW AVAILABLE FOR MEETING RENTALS (403) 420-6240

Vue Movies

Edmonton Film Society
 Provincial Museum Auditorium
 102 Ave & 128 St
 439-5285

REMEMBER MAMA (1948) Dir. George Stevens. Starring Irene Dunne and Barbara Bel Geddes. A wonderful series of vignettes from Kathryn Forbes's memoirs of growing up in a Norwegian immigrant family during the Depression. Monday, April 5 at 8 p.m.

Metro Cinema
 Zeidler Hall, Citadel Theatre
 9828-101A Ave
 425-9212

LAM (1998) Dir. Marc Levin. Starring Paul Williams, Sonja Sohn and Bonz. Ray Joshua lives in a housing project war zone. Thrown into jail, he is encouraged by Lauren, a workshop volunteer at the jail, to use his gift of expressing himself through poems. "A stunning feature debut that blends the conventions of fictional and documentary cinema." —Variety, Fri-Sun, March 26-28 at 8 p.m.

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SPOT 2.

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Restaurants

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\$\$ \$10-20 per
\$\$\$ \$20-30 per
\$\$\$\$ 30 per & up

* Price per person, before tax & tip

ALTERNATIVE

Badass Jack's (8621-109 St., 4204-137 Ave., 4211-106 St.) Edmonton's first and original Californian wraps. A fresh and healthy alternative, featuring fresh baked bread, carved off the roast subs, and homemade side dishes. (open 'til 12 am on weekends) \$

Ber-zerk (8128 - 103 St., 431-9864) Bigger scoops + low prices = A Big Hit! 36 flavours (ice cream, frozen yogurts, sorbets & sherbets). We serve milk shakes. Roasts...home-made waffle cones, 'squishies' (aka slurpees), etc. \$

Le Brasserie (10332 Whyte Ave., 434-6597) Now providing the freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. Come in and check out our friendly atmosphere with friendly staff. \$

Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. \$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

BAKERIES

Mr. Samosa (9630 - 142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in cheuro, ghanthas, samosas, nani and rotelle. Indian sweet maker.

Skopek's Bake Shop (10115 - 104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am - 5 pm Mon-Fri.

Tree Stone Bakery (8612 - 99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough), flour milled on-site. Brioche (Fri & Sat), and more. Tues-Fri 10:30 a.m.-6 p.m. Sat 9 a.m.-4:30 p.m.

BISTROS

Bistro Praha (10168 - 100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$

Cafe Select (10016 - 106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. Open to 2 am seven nights a week.

Cafe De Ville (10137 - 124 St., 488-9188) Located in Old Glenora, we offer a diverse and eclectic menu in a warm and inviting atmosphere. Fresh food & a new wine/cocktail list. Beautiful patio. \$

Carole's Cafe & Catering (10145-104 St., 425-1824) Creative, comfortable, accom-

modating. Offering a diverse menu of fresh food, and a warm and inviting atmosphere. An affordable alternative to downtown hotel catering. \$-\$\$

C'est Bon Bistro (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the old post 5 building. Light lunches, salads, vegetarian fare, specialty coffees, delicious desserts, muffins and other baker goods, all homemade. "It's all in the name".

Cilantro's on 111th (10322-111 St., 424-6182) Invites you to enjoy a relaxing evening in a quaint and casual atmosphere, with a wide selection of dishes from kiwi mussels to blackened cat fish or mini rack of lamb. \$

Manor Cafe (10109 - 125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$

Matess Urban Bistro (8223 - 104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagat on tap. \$

Russian Tea Room (10312 Jasper Ave., 426-0000) We have a delicious variety of food to choose from, including the best cheesecake in town. Our centrally located restaurant has a quiet and romantic atmosphere, candlelight at night to warm your heart. We also do Tea Leaf Readings. Open 7 days a week. \$-\$\$

Sweetwater Cafe (12427 - 102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. Experience the ultimate brunch Saturday & Sunday, or drop by in the evening for wine & one of our specialty pastas. \$

BREW PUBS

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site, brewery tours available. \$

Taps Brewpub & Eatery (3921 Calgary Trail S., 944-0523) Our exclusive Micro-brewed Ales and lagers are produced in our site brewery (Brew-tours with your glass). We feature a Large Skyline over an oak bar and a tempting full menu Play pool, darts, NTN or relax with your friends in the library by the fireplace.

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130 - 103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Cafe on Whyte (10460 - 82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. \$

Breadstick Cafe (10159 - Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

Cafe La Gare (8104-103 St., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights including veg-

etarian fare, hearty salads, grilled sandwiches, and fresh baked goods. (10308A-81 Ave., 439-2969) Smoking. Just two doors down, with a style of its own! \$

Cappuccino Affair (12808-137 Ave., Palisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, loveseat groupings. Light breakfast, lunch or nighttime snack. Specialty and European coffees, fully licensed. Catering and take-out available. \$

C'est Bon Bistro (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the Old Post Office Building. Light lunches, salads, vegetarian fare, specialty coffee, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name". \$

The Commissary (11750 - Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. Coffee, catering and weekend brunch. Fast, friendly service in a casual atmosphere. \$

Jazzberries Too Cafe (10116-124 St., 488-1553) A great "alternative" with friendly staff, good home style cooking in a relaxed environment. Smokers always welcome. \$

Juliano's Restaurant & Cappuccino Bar (11121 - 156 St., 451-1117) Wonder food and prices make would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$

Katmandu Coffee Cafe (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant, inviting environment that encourages conversation. Similar to the early coffee houses of Europe, updated to reflect the contemporary life-style of today's coffee and jazz connoisseur. Gourmet coffee, specialty coffee (both hot & cold) Espresso & light lunch food items. \$

Makapaka (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of specialty coffee, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts too. \$

Misty on Whyte (104588 - 82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna & more! \$3.95 lunch special everyday. Smoking & nonsmoking areas.

Muddy Waters Cappuccino Bar (8211 - 111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

Remedy (8631 - 109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere with two pool tables. Lots of free parking beside The Movie Studio. Mon-Thu & Sun 10-12 am; Fri & Sat 10 am - 1 am.

Sugar Bowl (10922 - 88 Ave., 433-8369) The esoteric & eclectic cafe full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. Fresh meat counter, produce deli, fresh bread, ready to heat entrees. Coffee bar with spe-

cialty coffee, cappuccino, latte. Eat in or take home, Corporate or private catering available. \$

CASINO

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best Jambalaya and Gumbo in the province. \$

Da-De-O (10548 - 82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$

Louisiana Purchase (10320 - 111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$

CANADIAN

Barb & Ernie's (9906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. \$

Billiards Club (2 fl. 10505 - 82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

Bones (10220 - 103 St., 421 - 4747) Known as the place for ribs - on the Boardwalk. \$

David's (8407 Argyll Rd., 468 - 1167) Specializing in Alberta beef dishes on the south of the town. \$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection of all your favourites. Featuring our carved roast beef buffet Friday nights and our \$8.95 Sunday Brunch buffet! Open at 5 am Mon-Fri, 6 am Sat-Sun. \$-\$\$

The Garage Burger Bar and Grill (10242 - 106 St., 423 - 5014) The best home made burgers with daily lunch specials at student - friendly prices. \$

The Grinder (10957 - 124 St., 453 - 1709) For a casual dining experience visit the Grinder, 20 years old but under new management. When you've done your meal head to the lounge or games room. \$-\$\$.

\$\$\$

High Level Diner (10912 - 88 Ave., 433 - 0993) Wholesome and health conscious - Known for their tasty hummus and veggie burgers. \$

Insomniac Pub (5552 - Calgary Trail South, 414 - 1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

Iron Horse Eatery & Watering Hole (8101 - 103 St., 438 - 1907) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon or late night gatherings.

Keegan's (8709 - 109 St., 439 - 8934) At any rancher, the last word in Huevos Rancheros. \$

Larry's Cafe (6, 10015 - 82 Ave., 414 - 6040) Best breakfasts and lunches on the south side. Cheap prices! \$

Nellie's Tea Shoppe (12606 - 118 Ave., 452 - 9429) Edmonton's best keep secret on the north side. Featuring all home-made meals. Specializing in traditional English high tea and gourmet evening meals. \$

The Raven (10338 - 81 Ave., 431 - 1193) An eclectic selection of "wood fired food"

Quick Bites

The Funky Pickle has some new pizza creations for spring. They say they're keeping up with their clientele's demand for ever-funkier pizzas so that regulars don't have to eat the same thing every day. The veggie fiesta (bell peppers, pineapple, cilantro and cheddar), the roasted garlic vegetarian, falafel pizza (hummus, falafel, diced vegetables, tahini sauce—that's right, no cheese) and the vegan pizzas are all new. They also offer pesto sauce (fresh basil and pine nuts) on their pizzas for people who are allergic to (or just don't like) tomato sauce. Watch out if you have a nut allergy though: pesto does include pine nuts.

○○○

Wine enthusiasts, mark your calendars for the big oenological event of the year: The California Wine Fair and Auction takes place Friday, April 9 at the Citadel Theatre. Sample wines and meet winemakers from over 60 of California's finest vineyards, bid in silent and live auctions of great wines and wine-related items and even win a prize or two. The event starts at 7 p.m. Tickets (\$40) can be purchased at the Citadel box office.

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Information for Quick Bites is welcome. Just fax us at 426-2889 or e-mail us at quickbites@vue.ab.ca.

featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our new baked oysters. See you soon. \$

Rosie's Bar and Grill (10604 - 101 St., 432 - 3499) Nothing fancy, but sensible home cooking without the frills. \$

The Sidetrack Cafe (10333 - 112 St., 453 - 1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Sidetrack Cafe's kitchen will do it for you. \$-\$\$

The Tea House (52404 Range Rd. 221, Antrosaurus, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast, antiques, local arts and crafts and unique gifts to browse around. Mystery dinners held monthly. Breakfast & lunch \$; dinner \$-\$\$

Timothy's (10250-102 Ave., 3rd Floor Eaton's, 493-7456) Great hot meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent driver program. \$

Turtle Creek Cafe (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes + pizza, stir-fries, pasta and more. \$

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$\$

Urban Lounge For lunch, dinner or late night fare, experience wholesome home-made 1/2 pound burgers, healthy gourmet salads, or a generous portion of seafood or pasta. Remarkable service at affordable prices in a unique atmosphere. Saturday afternoons enjoy the smooth sounds of our Jazz trio while you dine. \$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$\$\$

Zac's Place Cafe and Pub (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. \$

CHINESE

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$

Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$

EAST INDIAN

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this

**MODERN BISTRO FARE
SWANK SURROUNDINGS**
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Manor Café

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CAFÉ MOSAICS



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homemade food
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dishes
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Wednesdays
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10844-WHYTE AVE
433-9702

Restaurants

Fax your FREE listing
to 426-2889

LEGEND

\$ Up to \$10 per*
\$\$ \$10-20 per
\$\$\$ \$20-30 per
\$\$\$\$ 30 per & up
* Price per person, before tax & tip

world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.

Mr. Samosa Creative East-Indian cuisine. Come in & let your taste buds jump with joy with a whole new experience in the authentic East-Indian cuisine. \$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. \$

Spicey House (977-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries prepared with choice herbs, the secret to the intoxicating flavour of Indian cuisine. Samosas, koftas, pakodas, biryanis, tandooris. Catering for all occasions. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$

Madisons Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building. Up-scale regional cuisine with a European influence. Full catering and banquets. Mon-Sat 8am-11pm, Sun 8am-2 pm. \$\$\$

FISH & CHIPS

Paperboy's Fish and Chips, Eggrolls and Art (9965-82 Ave., 431-0865) We have the best fish and chips!!

GREEK

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. See you there!

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. \$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. \$

IRISH PUB

O'Byrne's Irish Pub (10616 - Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in & indulge in the experience. \$-\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, family-style dining

and one of Edmonton's best kept secrets. \$

Chianti (10501-82 Ave., 439-8729) Bob celli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

Frank's Place - Pacific Fish (10020-101 A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival Fun!! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. \$-\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song - featuring Giovanni himself when he breaks into a heart-stopping aria. \$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$

Italian Kitchen Restaurant 69 Ave., 178 St., Callingtonwood Mall, 489-5619. Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. The best in Italian foods. Lunch buffet and take-out available.

Shecky's (7623 Argyll Rd., 426-8983 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. \$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$

Zenari's on 1st (10117 -101 St., 425-6151) Humble Artsy hang-out with appetizing combinations of soup, sandwiches and pasta. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. \$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. \$

Lone Star Cafe (11811 Jasper Ave., 488-

4330) Canada's only authentic Texas Restaurant. \$\$\$

PAstry SHOP

Alain Patisserie (9925-82 Ave., 988 9312) Quality french breads and pastries. Also serving sandwiches, quiches an specialty coffee. \$

PIZZA

Funky Pickle (10441-82 Ave., 433-8665) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal, 4 star rating. Take advantage of their free delivery. \$

Miami Pizza (84240198 St., 433-0723) Edmonton's famous pizza since 1985 offers tasty home-made pizza. Dine in, free delivery. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye. It's our speciality. We also offer small dishes for individuals. \$

PUBS

Nathan's Pub & Grill (8930 Jasper Ave., 421-4651) Great food-large servings and value for your money. \$

SPANISH

La Tapa - Restaurante & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in Paela and Sangria, 24 Tapas available. Great menu. The only place to go for a taste of Spain.

THAI

Bua Thai Restaurant (10049-113 St., 482-

booze of the week

1997 Fox Creek JSM Shiraz Cabernet—This full-bodied Australian wine features intense flavours of berry and cassis and smooth, velvety tannins with a presence of subtle oak character. Complex and full flavoured, it's worth the \$21.95 price tag. (Brody McIntyre)



The Butler cooked it

By JENNIFER COCKRALL-KING

A VERY INTERESTING cookbook was launched March 18 at Audrey's Books, Edmonton chef

less compact and concise than English. In the end, 240 recipes were selected, refined, written and then photographed for the book.

cookbooks

REVUE

A Treasury of Cookbook Classics • by John Butler • Creative Publishing • 400 pp • \$56.95

Fire in the Kitchen

At the launch, Butler told the crowd how troubleshooting became part of the daily routine. During the first day of photographing the stove in the studio's kitchen "blew up" Butler promptly ran out to his car to retrieve his two-burner Coleman camp stove and proceeded to prepare the first 20 recipes on it so as not to lose a day's worth of shooting.

Despite the cookbook's grueling schedule, Butler continued to teach at NAIT in the culinary arts program, where he has served for the past 19 years. Butler is passing on his classical cooking training (culinary school in England and apprenticeship in a "very traditional" European kitchen in London) to future chefs.

The recipes in the book are, as the title suggests, classic dishes such as classic roast beef au jus and apple strudel. There are some unique ones too—lime game hens and tea-smoked shrimp, for instance. As well, Butler managed to sneak in a few recipes with a local flavour, such as Savoy cabbage Alberta with caraway seed. A full-colour photo of each dish (including step-by-step photos for the more complicated recipes), will at least let you know what they're supposed to look like when they're finished.

2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11am-10pm Mon-Fri; 4pm-10pm Sat-Sun. \$\$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes - spicy and flavourful. Good enough for the Rolling Stones. \$\$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton.

Vegetarian menu available.

OTHER RESTAURANTS

Pyrogy House (12510-118 St., 454-7880) Pyrogies and cabbage rolls - just like Baba used to make. \$

VIETNAMESE

Bach Dang (7808-104 St., 448-0288) Vietnamese Noodle House. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$



Chocolates by
Bernand
Callebarit

West
12325 - 102 Ave.
488-0690

Downtown
(Manulife Place) 10180 - 101 St.
423-3083

South
11004 - 51 Ave.
436-0908

We Have Winners!

Contest: The Philosopher Kings

Grand Prize Winner of a pair of front row tickets to the show, meet and greet, *Famous, Rich & Beautiful* by Philosopher Kings and the *Adam's Rib* CD by Melanie Doan - **Lyndsey Krezanoski**

Additional winners of two tickets to the show and CDs are **Carrie Soltys**, **Ateker Owane**, **Dave Williams** and **Scott Mar**.

Contest: Kokanee Meltdown

Peter Dmitruk and **Tony Pangilinan** won lift passes, accommodation and V.I.P. entertainment passes for two for the **Kokanee Meltdown** on April 3 & 4 at Lake Louise

Contest: Julian Lennon

Bruce Kensington won a personally signed, mounted and framed Julian Lennon poster.

Contest: Paul Westerberg

Grand Prize Winner Kent Bohn won a signed limited edition print and a special limited edition CD *Suicaine Gratification* that includes exclusive lyric book and Paul doodles. **Eric Zhou** and **Jody Visser** won a copy of the limited edition CD.

Contest: Blondie

Scott Beck won a signed poster and the latest Blondie CD *Next Exit*.

Thanks to everyone who participated from your friends at **Vue**

alternative

ALBERTA AVE HALL 98210-118 Ave. SAT 27

(6 pm): Dead Jesus, Pubna-Cous, Thorazine, Anchored Soul, Extortion, Balla-all ages event.

THE ATTIC BAR AND LOUNGE 104007-82 Ave. 433-1969. *Every Mon: Open Stage: Skid Daddy. *Every TUE: Live Entertainment.

CAFE MOSAICS 10844-82 Ave. 433-9702. FRI 26: the Fixin's special acoustic show.

CLAREVIEW PUB 104, 550 Clareview Rd. 414-1111. FRI 26-SAT 27: Bridge.

LUSH 10030A-102 St. 424-2851. *Every TUE: Hot-N-Tune & All Friday with DJ Pepper. *Every WED: Bronx Night-Retribution with DJ Hurricane. *Every THU: Mad Cow-British Music with DJ Jesse. *Every FRI: In the Velvet Underground, Funkaholics. *Every SAT: Velvet Underground. SAT 27: Slimboy.

MICKEY FINN'S 2nd FL. 10511A-82 Ave. 439-9852. *Every SUN: Open Stage Hosted by Everett LaRoi. THU 25: Cory Danyluk and Hilbilly Wishbone. Swapflower. SUN 28: Open Stage: Everett LaRoi. MON 29: Sleaze. TUE 30: Game Show: Name that Tune. WED 31: Game Show: Jake Daniel Trivia Nite.

NEW CITY LIKWID LOUNGE 10161-112 St. 413-4578. *Every FRI: Freedom Fridays: Nicky Miago & Guests. *Every WED: Wednesday Night Smirnoff Swing Cabaret. Slugger. (Suburbs): Beat Matrix, Usual Suspects. THU 25: Fixens, Carolyn Mark & Mike McDonald Band. FRI 26: Freedom Friday: Nicky Miago. SAT 27: Greyhound Tragedy, Honeyfall. (Suburbs): Fundraiser: DJ Boogey B & surprise guest band. THU 1: Beat Explosion! DJ Cash Money. SAT 3: Sub-Urban Revival: Feast, the Jeff Hendrick Group, DJ Dragan.

REBAR 10551-82 Ave. 433-3600. *Every SUN: DJ Big Dada, alternative. *Every MON: (downstairs): Chuck Rock, requests. *Every TUE: (downstairs): DJ Chuck Rock: swing, punk rock, ska. *Every WED: (downstairs): DJ Big Dada, alternative. *Every THU: (downstairs): Hard-tunes: (upstairs): Goodtimes. *Every FRI: (downstairs): Open Table Friday. (upstairs): DJ Mikee. *Every SAT: (downstairs): DJ Mikee, techno/house/alt/rock. (upstairs): DJ: Davey James, the After Party. *Every SUN: (downstairs): DJ Big Dada. Alt. FRI 26: Royal Grand Prix, King Lettuce. MON 29: Luc D Release/Listening Party. SAT 3: Whole Lotta Milka, Mad

Bombers Society.

REGAL CAFE 10025 Jasper Ave., 990-1212. www.mildandhoney.ab.ca/otherworld. *Every SAT night live music.

REV 10030-102 St. 423-7820. *Every TUE: New Indie & alt rock with DJ Pepper. *Every WED: Bronx night - Retribution - with DJs Code Red and Slimboy Dave alternating weekly. *Every FRI: TIGF new riffs and beats with DJ Jason. *Every SAT: Groovy Train, alt rock and dance with DJ Pepper. THU 1: Napalm Death, Dead Jesus, Pugnabomb.

ROAD HOUSE 15540 Stony Plain Rd. 483-1100. *WED open stage 8:00 hosted by Joe Matal. (Jam night).

SUBLIME 10147-104 St. Bsmr., 905-8024. *Every FRI: DJ Raws. *Every SAT: Locks Garant. SAT 27: Shine: Fashion show, art show, performance by Jeff Hendrik. 3 DJs fundraiser for Win-house.

VISCIOUS PINK 10148-105 St. 424-3283. *Every TUE: Inquisition. DJ Nik Rofeelyz. *Every THU: Club Classics, DJ Lefty. *Every FRI & SAT: DJ's Lefty, NE Rofeelyz & Edge. TUE 29: Inquisition. THU 1: Neerland. FRI 2: Cyberhouse. SAT 3: Elektropolis. SUN 4: Planet Earth.

blues & roots

THE ARDEN 5 St. Anne St., St. Albert. 459-1542. FRI 26: Mark Sterling.

BLACK DOG 10425-82 Ave., 439-1082. *Every SAT (3-6 pm): Hair of the Dog. SAT 27 (3-6 pm): Corey Danyluk and Hilbilly Wishbone. WED 31: the Mike McDonald Band.

BLUES ON WHYTE 10329-82 Ave. 439-5058. *Every SAT: Blues Jam. THU 25-SAT 27: Phillip Walker. SUN 28: Battle of the Bands: Quicquid Euctus, A-Jo, Knee Deep in Grass. MON 29-SAT 3: Harpdog Brown

BREADSTICK CAFE ON WHYTE 10159-82 Ave. 438-7779. *Every WED: 7:30 pm acoustic open stage hosted by Drew Walker.

CAPPUCCINO AFFAIR 8 Sloux Rd., Sherwood Park. *Open stage every THU (7:30-11 pm). SAT 27 for musicians, comics and poets, hosted by Ron Taylor.

CHATEAU BEIRUT 12323 Stony Plain Rd. 482-5442. *Every SAT: Live Middle Eastern Music.

CITY HALL 496-8200. SUN 28: Miguel Neri, Scena Brae, Anna Beaumont.

CITY MEDIA CLUB 6005-103 St. 433-5183. *Every FRI: Dark Night. FRI 26 (8 pm): Burton Box Jammed. SAT 27: Otherworld Music Collective: Hibiscus Bloom, Beatniks.

CLUB MACARENA 10816-95 St. 425-5338. *Every SUN: Jammin' & Madness (Open Jam).

CRISTAL LOUNGE 103366 Jasper Ave. 426-7521. *Every WED: DJ Split Milk & Guests.

FIDDLER'S ROOST 8906-99 St. 439-9788, 461-1358. *Every MON (7:30 pm): Country Classic Jam Session & Open Stage. *Every WED (7:30 pm): A Bluegrass Jam session presented by the Northern Blues Circle. *Every THU (7:30 pm): Old Time Fiddle Jam Session.

FOX & HOUNDS NIGHTCLUB 10125-109 St. 423-2913. *Every SAT: MUSICITY-ALL-STAR Show/Original Music Discovery TV Project. *Every WED: Alternative Night with DJ Wic and DJ Fern.

GREAT CANADIAN BAGEL 8623-112 St. 434-0460. *Every SUN: Acoustic Open Stage. host - Paul Levens (7:30-11:00).

INSOMNIA PUB 5552 Calgary Tr. S. 414-1743. *Every SAT: Jazz & Alternative: The Method (9pm-1am).

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave. 414-6211. *Every MON-SAT: Live Blues/Country/Dance/Pop Hour. *Every SUN (aft): Blues/Country Jam Session.

LA HABANA 10238-104 St. 424-5939. *Every WED: Latin Dance Lessons. *Every THU: Dance Party. *Every FRI & SAT: Los Caminantes. FRI 26-SAT 27: Los Caminantes. FRI 2-SAT 3: Los Caminantes.

LONG & MCQUADE 10204-107 Ave. 423-4448. *Every MON (7:30 pm): Buster B. Jones. *Every WED (7:30 pm): Buster B. Jones.

LITTLE FLOWER SCHOOL Behind Telus Field. 429-3624. *Every WED (8 pm): Open Stage - hosted by Brian Gregg.

MISTY ON WHYTE 104588-82 Ave., 433-3512. *Every MON: Open Stage Hosted by Jerry.

MUDDY WATERS 8211-111 St. 433-4390. FRI 26 (8:30 pm): Bill Bourne.

O'BRYNES IRISH PUB 10616-82 Ave., 414-6765. THU 25 (9:30 pm): Northwest Passage. THU 27 (9:30 pm): Northwest Passage. TUE 30 (9:30 pm): Shannon Johnson and Maria Dunn.

PLEASANTVIEW COMMUNITY HALL 10860-57 Ave., 477-8377. SAT 27 (7 pm): Presented by the Northern Bluesgrass Circle Music Society - a Bluesgrass Concert: Rock Bottom Bluesgrass Band, Blues Lonesome.

PUCK'S SPORTS BAR 11845 Cipilano Dr. S.B., 471-1231. *Every FRI & SAT: Blues night.

SIDETRACK CAFE 10333-112 St. 421-1326. THU 25-SUN 28: Just Jazz Launch Comedy Fest. MON 29: Open Stage: Mike McDonald. TUE 30: the Red Ants. WED 31: the Rault Brothers' Band, Rusty Reed. THU 1: Feast. FRI 2-SAT 3: Ron Hawkins, the Rusty Nails.

STARBUCKS *Downtown (104 Ave. 112 St., 424-2455) FRI 26 (7-9 pm): Paul Bromley. *Jasper Gates (149 & Stony Plain Rd., 489-2464) FRI 26 (7-9 pm): Chris Smith. *WEM (489-8336) FRI 26 (7-9 pm): Cory Danyluk. *Southpoint (Calgary Trail South, 463-4300) FRI 26 (7-9 pm): Mike McDonald. *Depot 170 (170 St. 99 Ave., 481-6150) FRI 26 (7-9 pm): Shawn Stack. *Southgate (413-2850) THU 25 (6:30-8:30 pm): David Shepard. *St. Albert (St. Albert Trail, 458-6551) FRI 26 (7-9 pm): Brad Pettigrew.

STRATHCONA LEGION 10416-81 Ave., 433-1908. *Every SAT, 7:30-11 pm, Open Stage, hosts: Darryl & Roy. THU 25 (8-12 pm): Edmonton Accordion Society Dance: the Rhythm Aids.

THE THREE MUSKETEERS CREEPER 10416 Whyte Ave. *Every WED (8-11 pm): the Bobby Cairns Trio.

UPTOWN FOLK CLUB Christ Church Anglican Parish Hall, 12116-102 Ave., 462-0463. FRI 26 (8-11 pm): Harwill, Wendy Bolt.

classical

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 428-1414. THU 25: ESO 199/2000 Season Launch hosted by Colin Maclean. FRI 26-SAT 27 (8 pm): Magnificent Master Series: Boris Belkin-violin. SAT 27 (8 pm): Desserts From the Stars: Special event with Edmonton's restaurants and caterers, Boris Belkin-violin.

KING'S UNIVERSITY COLLEGE West End Christian Reformed Church, 149 St. 100 Ave. FRI 26 (8 pm): TKU Student Solo Recital.

MCDOUGALL UNITED CHURCH 10025-101 St. 468-4964. *Music Wednesdays at Noon. 20th Season produced by McDougall Concert Association. WED 31 (12:10-12:50 pm): McDougall Ensemble, wind octets of Mozart and Beethoven: 2 oboes, 2 clarinets, 2 horns, 2 bassoons.

PRO CORO CANADA Winspear Centre, 428-1414, 420-1247. FRI 2 (2 pm): Agnes Grossman to conduct *Reflections of Passion*.

THE WESTIN HOTEL 451-8000. THU 17 PM): Fundraiser: Concert & Silent Auction. Marleigh Robault.

astralogie

By ALBERTO D. VILDIGOVA For the week of Mar 25 - Mar 31

own sticks instead of fetching someone else's.

LIBRA (Sept. 23-Oct. 23) Harna, there's nothing wrong with being a loner, it's a perfectly natural phase to go through. But this obsession with Hamlet—well, we've got some definite gender-reversal issues happening. I'm not saying you or he will be marching in any parades after puberty, but the stars say to embrace your differences—if I were you, I'd listen.

SCORPIO (Oct. 24-Nov. 21) Lute, you can't carry a tune, your voice doesn't rhyme, you never go anywhere and you're lunking-looking to boot. Something tells me that "wandering minstrel" isn't exactly the career foreordained for you in the heavens. Nay, the stars say to ponder a career move this week, my friend—you'd better listen to the stars, 'cause take it from me, you'll never be one yourself.

SAGITTARIUS (Nov. 22-Dec. 21) Hamlet, you melancholy Dane—let's face it, you'll never be a Viking. I know, it's difficult growing up in a world that hasn't yet evolved to your level—it's enough to make one ask—what's that question?—oh, yeah, "To be or not to be," that is the question. The stars suggest patience, my boy—one day someone will understand.

CAPRICORN (Dec. 22-Jan. 19) Honi, my poor dear, you certainly are unlucky in love. Perhaps part of the reason is the provocative way you dress—I mean, showing the shoulders and the ankles, that's unheard of in your era of mores. The stars say the refine your image—um, you might start with those armour-plated breast cups...

AQUARIUS (Jan. 20-Feb. 18) Helga, is it any wonder Hagar would rather travel for months at sea surrounded by unwashed barbarians than spend one night at home? I know, you're big-boned, but you could still take a little better care of yourself. The stars say to try something new this week, my Viking queen—how about, say, aerobics?

PISCES (Feb. 19-Mar. 20) Hagar, like the saying goes, there are only two certainties in life. You die out death on a daily basis; one would think you'd learn that taxes can also be levied in an equally arbitrary and unjust manner. The stars say not to fight the inevitable, so render unto the feudal lord what is the feudal lord's, by God—you'll just have to be twice the lord to recoup your disbursements.

This week's theme: Hagar the Horrible

ARIES (Mar. 21-Apr. 19) Hagar, you've got to take a break from the Viking rat race. I know, I know, medieval life is so fast-paced with all that looting, pillaging, sacking, burning, plundering and raping to be done, but the stars say to relax this week. Take a trip down to the fjord, pick some flowers and skip a few rocks along the breakers—just don't let any other vicious warriors see you, however. You know how they tease.

TAURUS (Apr. 20-May 20) Helga, it's obvious you wear the pants or, perhaps, the slings—in the household, but there's more to life than getting your own way all the time. (Yeah, like I'd know...) The stars say to go with the flow—howabout using that frying pan to whip up a fabulous meal instead of walloping your husband with it this week?

GEMINI (May 21-June 21) Honi, ba-da-BA-BA, you are my C.M.P.H.N.Y. girl, but I digress. Not only are you sweet 16 and never been kissed—you're not even married yet! That makes you an old maid in Viking books, my dear. The stars say open your mind, my beauty—perhaps it's time to lower your standards a wee bit, too.

CANCER (June 22-Jul. 22) Hamlet, you're such a bright, shy, sensitive, caring child—in other words, you're a wuss. You've got the blood of berserker warriors coursing through your veins, kiddo—don't be such a wimp! The stars say to realize your potential this week, my boy: you can be smart and strong, you know. Do you want to be making daisy chains when Ragnarok cometh?

LEO (Jul. 23-Aug. 22) Lucky Eddie, many sagas have been written about the exploits of fierce Viking warlords—and nary a one about their loyal, not-so-bright sidekicks. The stars say to take charge this week, my man—it's time to go find yourself your own Man Friday and reap some glory of your own.

VIRGO (Aug. 23-Sept. 22) Shert, I have a message from the King of Graceland, not Norway: you ain't nothin' but a hound dog. There's nothing you can do about that, but you sure can stop crying all the time. The stars say to stand up for your self—stop looking so harassed, and go get your

no pants
no service

REBAR 10551 82 AVE
INFO: 433-3600

WINNIEP SINGERS First Mennonite Church, 3650-31 St., 424-2787. SUN 28 (7:30 pm): The Winnie Singers.

WINSPEAR CENTRE 428-1414, THU 25 (8 pm): Liana Boyd, WED Mar. 31, WED Apr. 21: Wednesday At Winspear: Noon-hour Concert Series. SUN 21: University of Alberta Madrigal Singers.

club nights

AREA 51 11725B Jasper Ave. SUN 27: Wrestling Live Dangerously preview.

1001 NIGHTS 10018-105 St., 448-1001. *Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

BACK ROOM VODKA BAR 10324-82 Ave., upstairs. *Every THU: DJ Dragon. *Every MON: Live Music.

BARRY T'S GRAND CENTRAL STATION 6111-107 St. *Every WED & FRI: Ladies Nite. *Every SAT: DJ the DJ and DJ Clay.

BUDDY'S DANCE PUB 10112-124 St., 488-6636. *Every SUN karaoke. *Every SAT aft. Pool Tournaments. *Every TUES Budd's Dance Pub.

CLUB 2000 10812 Kingsway Ave., 479-4266. Top 40, dance, techno. *Every TUE: Ladies Night. *Every THU: Game Night.

THE COCKTAIL CLUB 2940 Calgary Trail South, 490-1188. *Every SUN: Sunday Night Live! *Every WED: Fashion Auction previews. Live R & B.

FARGOS 10307-82 Ave., 433-4526. *Every SUN at 8:30 live Yuk Yuk's comedy night.

GALLIED CLUB/RESTAURANT SPORTS BAR 10108-149 St., 474-6896. *Every THU: R & B, hip hop, and old school. *Every FRI: Hi NRG new groove with Jason L.P. *Every SUN: DJ.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 484-0821. *Every THU-SAT: Dan Daniels plays songs from the '50s, '60s, '70s.

GREENHOUSE 13103 Fort Rd., 472-9898. *Every WED: Chris Knight from Power 92. *Every THU: Ladies Night.

THE HIGHRUM 4926-98 Ave., 440-2233. *Every THU Night Battle of the bands. THU 25: H.I.P. NIGHT: Shag, THU 26: H.I.P. NIGHT: SHAG, FRI 26-SAT 27: Cousin Henry. FRI 2-SAT 3: 100 Watt Bulb.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. *Every SUN: live music, full menu until close.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. *Every FRI-SAT: Singles Night.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. *Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands.

LUSH 10030A-102 St., 424-2851. *Every TUE: new indie & alt rock with DJ Pepper. *Every WED: Bronx night-Retrobution with DJ Code Red & Slimboy Dave (alternating weekly). *Every THU: deSire: downtempo with DJ Spitnik and DJ Slacks...urban environment. *Every FRI: TGIF: new riffs and beats with DJ Jason. In the Velvet Underground: Big Up, jungle with DJ Celcius. *Every SAT: Groovy Train, alt rock and dance with DJ Pepper. In the Velvet Underground, Rockstar: weekly guest DJ: spinning house, techno, breaks, downtempo, jungle.

ORLANDO'S LOUNGE 15163-121 St., 457-1195. Daily specials from 12-7 pm (4-7 pm SUN). *Every WED & SUN: Karaoke nights. Don't miss the unbeatable specials on THU nights including FREE pool!

REBAR 10551-82 Ave., 433-3600. *Every MON: DJ Big Dada, alternative. *Every MON: (downstairs): DJ Chuck Rock, requests. *Every TUE: (downstairs): DJ Chuck Rock: swing, punk rock, ska. *Every WED: (downstairs): DJ Big Dada, alternative. *Every THU: (downstairs): Hard Times. *Every FRI: Goodtimes. *Every FRI: (downstairs): Open Table Friday. (upstairs): DJ Mikee. *Every SAT: (downstairs): DJ Mikee, techno/house/alt/rock. (upstairs): DJ Davey James, the After Party. *Every SUN: (downstairs): DJ Big Dada. Alt. THU 25: DJ Slim. FRI 26: Royal Grand Prix, King Lettuce.

RED'S WEM 481-6420. *Every SAT (10 pm): Red's Rebels. *Every FRI: Party Party, hosts Kenny-K. *Every SUN: Hippo Sun days. *Every TUE: Toonie Tuesday. *Every WED: Bowling. SUN 28: WWF Wrestlingmania.

THE ROOST Private Member's Club, 10345-104 St., 426-3150. *Every SUN: DJ Jazz, the Recovery Shows. *Every MON: DJ Jazz. *Every WED: DJ Balance. *Every THU: DJ Da Da Ascension. *Every FRI: Down-DJ Weena Love: Up-DJ XTC. *Every SAT: Down-DJ Hill & Guest: Up-DJ Code Red. *Every SAT: Up-DJ Code Red. Weekends: Down-Retro; Up-House Progressive.

SPORTSMAN'S CLUB 5706-75 St., 413-8333. *Every Night: Dancing with DJ G.

TIMBER'S NIGHTCLUB 12345-118 Ave., 454-5396. Every SUN, open stage "4-9 pm". Club dance following, Jason and the Guru, DJ Bobby Bree. Every FRI & SAT: DJ Bobby Bree.

URBAN LOUNGE 8111-105 St., 439-3388. *Every FRI: Serious live music. *Every SAT: Live Music. (8 pm). *Every SUN: Open Stage with Jose Oiseau. *Every WED: Grrr! THU 25-SAT 27: Mustard Smile.

SUN 28: Open Stage with Jose Oiseau. WED 31: Rock N' Oil: XII House.

ZONE 10089 Jasper Ave., 426-5535. *Every THU (7 pm): Ladies Night. *Every FRI-SAT/SUN (8 pm): Party. *Every SUN (8 pm): Live in the Zone. SUN 28: Headpins. SUN 4: DC & Fix Mix.

country

DRAKE HOTEL 3945-118 Ave., 479-3029. *Every FRI-SAT: Second Chance Band. *Every SUN: Second Chance Band.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-FEST(3378). SUN 28 (7:30 pm): the Hayshakers.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. *Every MON-SAT: Live Blues/Country During Happy Hour. *Every SUN aft: Blues/Country Jam Session.

MASHVILLE'S ELECTRIC ROADHOUSE Phase II WEM, 483-3289. *Every THU: Ladies Nights.

ONE EYED JACKS PUB & GRUB 13042-50 St., *Every FRI-SAT live music.

SKYREACH CENTRE 451-8000. WED 31: Slania Twain, Leahy.

WILD WEST 12912-50 St., 476-3388. *Every WED & THU (7:30-9:30 pm): free dancing lessons. *Every SAT aft:(4:30-7 pm): Jam. THU 25-SAT 27: Union. WED 31-SAT 3: Lisa Hewitt.

jazz

BACKROOM VODKA BAR 10324 Whyte Ave., 436-4418. Every MON: The Valium Lovers. Every THU: DJ Dragon.

BIG DADDY'S 4635 Calgary Trail N., 436-2700. *Every FRI & SAT: Jazz.

BLACK DOG 10425-82 Ave., 439-1082. *Every SUN: Root Down-Live Acid Jazz.

CHAPTERS WEST END 9952-170 St., 487-6500. SAT 13(8 pm): Bubba.

THE CITADEL Shorcut Theatre, 425-1820. FRI 26-SAT 27 (8 pm): Affairs of the Heart: Kennedy Jensen with the Tommy Banks Little Big Band.

GRANT MACEWAN COMMUNITY COLLEGE John L. Maar Theatre, Jasper Place Campus, 10045-156 St., 479-4470. SAT 27-SUN 28 (7:30 pm): Compositions Extraordinaire Concert.

INSOMNIA PUB 5552 Calgary Tr. S., 414-1743. *Every SAT: jazz & alternative: The Method (9pm-1am).

IRON BRIDGE 12520-102 Ave. SAT 27 (12:30-3 pm): Stu Crossley-jazz guitarist, Mike Lent-bass.

LA RONDE Crowne Plaza, 10111 Bellamy Hill, 428-6611. *Top 40, dine & dance. *Every THU (7:30-11 pm): John Fisher (vocal, flute, piano). *Every FRI & SAT (8-11:30 pm) John Fisher (keys, vocal) & Christine Beck (vocals).

PRADERA RESTAURANT Westin Hotel. 4Jazz Brunch every SUN (10 am-2 pm). SUN 28: Bill Jamieson Duo.

ROSE & CROWN Sheraton Grande Hotel, 101 St. 103 Ave., 441-3036. *Every WED-SAT (9 pm-1 am): Lyle Hobbs. *Every SAT (10 pm-1 am): Acoustic Open Stage. *Every THU (5-8 pm): Live jazz with Dan Skolnik Trio. TUE 30 & THU 1 (9-1 am): Lyle Hobbs. WED 31 (8:30-12:30 am): Brian Dumont.

WINSPEAR CENTRE 428-1414, 1-800-563-5081. SUN 28 (8 PM): Take 6.

YARBOROUGH SUITE 10203-85 Ave., 432-0428. *Every TUE: Jam Sessions: Jazz & Blues. FRI 26: Erik Friedlander-Topaz. SAT 27: Michael Kaeshammer Trio. THU 1: NowAge Orchestra.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 26: Jamie Philp. FRI 2: Jerrold Dubyk.

piano bars

THE AMIGO RESTAURANT 11607 Jasper Ave., *Every FRI & SAT (7-9 pm), evenings with Lise Villeneuve.

BELLAMYS LOUNGE Crown Plaza, FRI 26-SAT 27 (3:30-12:30 pm): Derek Sigurdson.

CAFE AMANDINE 8523-91 St., *Every FRI & SAT (6-11 pm): Andre.

LION'S HEAD PUB Coast Terrace Inn, 444 Calgary Trail South, 437-6010. THU 25-SAT 27: Mark Puffer Duo. MON 29-SAT 3: Mark McGarrigle.

THE LONDON BRIDGE PUB & EATERY 7704-104 St., 426-7884. THU 25-SAT 27: A.J. THU 1-SAT 3: A.J.

ROSE & CROWN Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. *Every week (9-11): Tony Poirier. *Every THU-SAT: Lyle Hobbs Entertainer Extraordinaire. THU 25: Darrell Barr & Bobby Cameron. FRI 26 (5-8 pm): Robyn Taylor. FRI 26-SAT 27 (9-1 am): Lyle Hobbs.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. FRI 26-SAT 27: Yves Lacroix. FRI 2: Sam August.

SHERLOCK HOLMES DOWNTOWN 10012-101A Ave., 426-7784. THU 25-SAT 27: Dave Heibert. TUE 30-SAT 3: Tim Becker.

SHERLOCK HOLMES WEM 444-1752. THU 25-SAT 27: Tim Becker. SUN 28: Newfie

Night, Spirit of the Atlantic. TUE 30 SAT 3: Tony Dizon. SUN 4: Newfie Night: Sprit of the Atlantic.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. *Every THU: Celtic nights. FRI 26 SAT 27: Duff Robison. THU 30: U of A Musicians Club. WED 31: Yves Lacroix. THU 1: Celtic Night. FRI 2 SAT 3 Duff Robison

pop & rock

BILLY BUDD'S 9839-63 Avenue, 438-1148. *Every TUE: karaoke. *Every MON, WED-SAT: live entertainer.

BOILERS PUB 10220-103 Street., 425-4767, 440-6062. *Every THU Live Caribbean Music. Every SUN: acoustic jam with MacNab & MacDonald. THU 25: Diverse Highway, Pornczar. THU 1: Bitter. Root Stew.

BGB'S 32 St. Anne St., St. Albert. 460-9885. FRI 26-SAT 27: Tom Sterling's Acoustic Flashback Review.

CLUB CAR 11948-127 Ave., 453-1995. *Every SUN (2-7 pm): the KGB hosting the Traffic Jam Sessions.

DE VINES RESTAURANT & LOUNGE 9712-111 St., 482-6402. *Every SAT night (8:30-12): Live acoustic, Mark Baily. FRI 26: Neil MacDonald, Brent McNabb.

DINWOODIE LOUNGE U of A, 451-8000. SUN 28: 98 Degrees, Maestro, Joee.

DRAGON HEAD Lynberg Shopping Centre, 7522-178 Street., *Every FRI SAT Classic Rock Dance Party.

ELEPHANT & CASTLE 10314 Whyte Ave., 439-4545. *Every TUES, Open stage, hosted by Jose Oiseau.

GOODFELLOWS PUB 4036-106 St., Ermenskin Shopping Mall. FRI 26: Hoffman & Brown.

HMV WEM SUN 28 (2 pm): Autograph session with 98 Degrees.

HORSESHU COCKTAIL CLUB 12536-137 Avenue., 457-4000. *Every MON: House band Shu Fitts led by Sandro Domineili, open stage following first set.

J.J.'S PUB 13160-118 Avenue., 451-9180. FRI 26-SAT 27: Swarm.

JOEY'S TOMATO 11228 Jasper Ave., *Every THU (9 pm): Bubba.

KING'S HORSE PUB 421-106 Street., 462-4627. *Every MON: bar/restau-

rant industry appreciation night

MARIO'S 4990-92 Avenue., 466-8652. *Every THU-SAT: Rare Occasion.

MONTROSE BAR & GRILL 6402-118 Ave., 471-0887. FRI 2-SAT 3: Mi Lucky.

PINS & CUES Westmount Shopping Centre, 111 Ave. Groat Rd., 451-3000. 988-3746 SAT 3 (5 pm): Spring Rock Festival: XII Hour Pulp Car. Butcher'd and more. SUN 4 (5 pm): Spring Rock Festival: Gord Steinke & Hidden Agenda, Big Eds, KGB, GTO, Fabulous Slack Jaw Blues Review and more.

PONCHO'S PUB 9006-132 Ave., 473-7131. *Every FRI live music/DJ dance. *Every SAT Karaoke/DJ with Brenda. FRI 26-SAT 27: Mr. Lucky.

THUNDERDOME 9920 Argyle Road, 433-DOME. *Every THU: Ladies Night. *Every TUES: Bogie ties: The Best of 60s, 70s & 80s Retro.

DE VINES RESTAURANT & LOUNGE 9712-111 Street., 482-6402. *Every THU & FRI night (8:30-12): Live acoustic. 40-5 to 70-5 pop. Damian Gregory.

WILD HORSE SALOON 166-5 Stony Plain Road, 484-7751. *Every SUN & MON: karaoke. THU-SAT: live entertainment.

WINDSOR BAR & GRILL 1100-100 Avenue., 433-7800. Every TUES: Canadian Music Night. Every SAT: live music.

ZONE 10089 Jasper Ave., 426-5535. *Every THU (7 pm): Ladies Night.

TIX ON THE SQUARE

TIX on The Square
now sells over the phone
for all community box
office events.

TicketMaster sales
and Rush TIX are still
in person only.

Info:
**420-1757/
988-3873**

Bulletin Board

just how much—if at all—will the changes to the Young Offenders Act increase community safety? Parents, youngsters and anyone interested in the youth justice system are invited to attend a community forum to discuss how these changes are going to affect you. The event takes place at the Edmonton John Howard Society (#301, 10256 Jasper Ave) on Saturday, March 27 from 10 a.m. to 3:30 p.m. Registration and parking are free—and get this, so is lunch! Call 428-7590 for more info.

Calling all bards! The Alberta Branch of the Canadian Authors Association will meet Friday, March 26 at 8 p.m. where you ask! (Ah, what a bright lot writers are.) Bring yourself down to the 10th floor of the Education South Building on the U of A campus. Writer Tololwa Mollel will be on hand to chat about writing folk tales and children's books—coffee, snacks and incessant mingling will follow. Non-members should have \$5 ready. If you require any further information, please call 459-8322. Write on, dudes.

Is hearing a crystal clear contralto something you crave of late? If yes is your answer, then you can't miss local singer Marleigh Rouault, who will be presenting a fundraising concert and silent auction on April 1 at the Westin Hotel. The event will help Rouault raise money for an ongoing musical program she is developing for the Edmonton Symphony Orchestra's Parade of Pops series. The silent auction—which includes items donated by the Citadel Theatre, ESO, Pradera Restaurant and Theatre Network, to name but a few—gets underway at 7 p.m., while the concert kicks off at 8:30 p.m. Call Ticketmaster for ticket info (well, duh!) at 451-8000.

Edmonton regional Scouts groups wrap up their Spring '99 Scopcom Fundraiser on March 27. Money raised from the selling of popcorn products, which began March 1, will go towards the funding of neighbourhood and regional Scouting activities. And there's much more than a kernel of truth to that statement! Call 417-4037 for information.

The King's University College Student Solo Recital takes place Friday, March 26 at the West End Christian Reformed Church (149 St. and 100 Ave.). It gets underway at 8 p.m.—and if you're under 10, you're lucky; you get in free. It's \$5 for adults and \$3 for students and seniors. See, sometimes being a kid pays off!

**To get your event listed on our
Bulletin Board, fax Vue Weekly at 426-
2889 with the info. Send it addressed
to "Bulletin Board"**

THURSDAY 25

In the LOUNGE!

THE FIXENS
with CAROLYN MARK
& the Mike McDonald Band

FRIDAY 26

FREEDOM FRIDAY
In the LOUNGE!
with DJ INSTIGATE (HipHop)

In the SUBURBS
with NIKKI MIAGO & Guests
(Progressive House)

SATURDAY 27

In the LOUNGE

GREYHOUND TRAGEDY
with HONEYFALL
In the SUBURBS
NEW CITY MATADORS
FUNDRAISER with
DJ BOOGEDY 8.
and Surprise Guest Band!

SUNDAY 28

The SIMPSONS
'THAT 70'S SHOW'
The 'X-Files'
and a movie!
DEAP MARISERITAS & COCKTAILS

MONDAY 29

CLOSED
due to seasonal riots

TUESDAY 30

PUNK RAWK
vs. HIP HOP
Super Cheap Drinks All Night!

WEDNESDAY 31

In the LOUNGE!

"CONCEPT"
w/ ECHO, SPILT MILK & GUESTS
In the SUBURBS
Mr. CHUCK ROCK

THURSDAY 01

BOTH ROOMS

BEAT EXPLOSION
with DJ CASH MONEY
(from PHILLY)

FRIDAY 02

FREEDOM FRIDAY
In the LOUNGE
with DJ INSTIGATE (HipHop)

In the SUBURBS
with NIKKI MIAGO & Guests
(Progressive House)

**new
city**

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LOUNGE**

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**2nd floor SOUTH
of the SEASIDE**

www.newcitylounge.com



Thursday

'Just For Laughs' begins
"Affairs of the Heart" preview

WIRED's Fave Pick:
The Fixins'
at New City Likwid Lounge

Friday

Springboards' last weekend
Erick Friedlander
at Yardbird Suite

WIRED's Fave Pick:
The Brian Webb Dance Co.
20/20 Vision

Monday

Top 5 Flicks
Spot Suring

WIRED's Fave Pick:
"The Caroline Kid"
at Kaasa Theatre

Tuesday

KITT WELLS LIVE!
Kitty Wells concert highlights

WIRED's Fave Pick:
Poetry Tuesdays
at Block 1912

Wednesday

Shania Twain rocks Daytona
New Meanies - the interview

WIRED'S FAVE PICK:
XIIIth House
at Urban Lounge

Weeknights on News@Night
very independent

art galleries

shows opening / events / happenings

ART BEAT GALLERY & FRAME Pelland
Place, 8 Mission Ave. St.
Albert, 459-3679. www.artbeat.ab.ca. **THE HEATH FAMILY SHOW:** Featuring Mel Heath, Fran Heath and Karen Findlay. Until Apr. 18. Artists in attendance and opening reception, FRI, Mar. 26, 7-10 PM & SAT, Mar. 27, 1-4 PM.

EDMONTON ART GALLERY 2 Sir
Winston Churchill Sq.,
422-6223. **THE POOL FOUNDATION GIFT:** Permanent Collection Exhibition. ***BRUSH WITH...:** North American traditions of large abstract paintings which assert the character of the brush stroke being the integral part of the painting. Until Aug. 31. ***IN/HERE/OUT/THERE:** The Alberta Biennial of Contemporary Art 1998: A celebration of contemporary art from across the province. Twenty-six Alberta artists explore the theme of the frontier and its historical legacy in western Canada as well as its effects on contemporary thought and culture. Photography, painting, video, printmaking, installations, textiles, sculpture and other media are featured. Co-curated by Catherine Crowston and Cathy Maslin. Until Apr. 5. ***IN/HERE/OUT/THERE:** Artists' Talk: THU 1 (7 pm): Lyndal Osborne and Daryl Rydman; Consuming the Land. **KITCHEN 2:** Vera Gartley: The Gap. "Contemporary Art Issues Reading Group alternate THU, Apr. 1, 7 pm.

THE FRINGE GALLERY BSMT., 10516 Whyte Ave., 432-0240. **SPIRIT WATCHER:** Mixed media works by Aaron Anderson. Until Mar. 31. ***BUDYS:** Paintings by John Maywood. Apr. 1-30.

LATITUDE 53 10137-104 St., 423-5353. **JUNK:** Featuring the artistic creations of C.W. Carson, Rachel Fisher, Marianne Sinkovics, Rachel Fisher, Stephen Wischer. Using materials that are often considered junk, the materials are ascribed new value by the intervention of the artists. Until Apr. 10. ***JUNK:** A panel discussion with artists: Chris Carson, Rachel Fisher, Marianne Sinkovics and Stephen Wischer; curators: Todd Jones and David Turnbull. THU, Mar. 25, 7 pm.

MANIFESTO CULTURE CENTRE 10043-102 St., 423-7901. **I DARE YOU TO DREAM:** Recent work by Marianne Taubensee. ***A PRIVATE PLACE:** An installation and recent work by Diane Boudreau. Until Apr. 18. Opening reception: Mar. 27, 8 pm.

MC MULLEN GALLERY U of A Hospital, 8440-112 St., 492-4211. **NO QUIET WITHIN:** Recent gifts to the U of A Art and Artifact Collection. Curator, Jim Corrigan. Until Apr. 25. ***No Quiet Within:** Recent gifts to the University of Alberta Art and Artifact Collection, tour and discussion with Jim Corrigan and Robert Sinclair. SUN, Mar. 28, 2-4 pm.

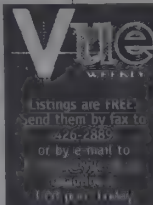
art galleries

ALBERTA CRAFT COUNCIL GALLERY 10106-124 St., 488-6611, 488-5900. **TEA FOR THE TAKING:** A multi-media exhibition that explores the drinking and service of tea. Until Apr. 17. ***TRANSMUTATION:** FROM METAL TO LEATHER: In the Discovery Gallery. A book binder and jeweler combine talents to create modern inlaid bindings, albums, boxes and books. Until Apr.

16.

THE ARTISTS MARKETPLACE Westmount shopping Centre, 111 Ave. Groat Rd., 908-0320. Local artists on site daily. Now featuring acrylics by Nancy Ryder.

ASH STREET GALLERY 913 Ash St., Old RCMP bldg (Museum), Sherwood Park, 467-7356. **SPRING DREAMS:** Works by Sandee A. Thru Mar.



BUGERA KMET 12310 Jasper Ave. Group exhibition featuring new work by Marie Lannoo, Grant McConnell and Margaret Vanderhaeghe. Landscapes and still life paintings by Saskatoon artist Lorenzo Dupuis. Thru Mar.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. **ALAN REYNOLDS-NEW WORKS:** Pre-fabricated and welded steel sculptures, abstracted, figurative images. Until Apr. 3.

ELECTRUM DESIGN STUDIO & GALLERY 1244-482 Stony Plain Road, 482-1402. **BIRDS AT REST:** Wood sculptures by Ted Trusz. ***ALBERTA, THE WAY I SEE IT:** Landscapes in oil by Jeff Collins. Until May 3.

FAB GALLERY U of A, 1-1 Fine Arts Bldg, 112 St., 89 Ave., 492-2081. **LINEAR SPIN:** Printmaking works by Nancy Fox. Until Mar. 28. ***DAMAGED GOODS INVENTORY:** Senior Printmaking Exhibition. Until Mar. 28.

EXTENSION CENTRE GALLERY University Extension Centre, 2nd Fl., 8303-112 St. **SENSE & MEMORY:** Drawings by Linda Carreiro and Liz Ingram. Until Mar. 31.

FRONT GALLERY 12312 Jasper Avenue, 488-2952. **ALL DOLLED UP AND NOWHERE TO GO:** an exhibition of sculpture by textile artist Barbara Chaput.

GALLERY DE JONGE 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GIORDANO GALLERY 10080 Jasper Ave., 208 Empire Bldg., 429-5066. **SPRING SHOW '99:** Work by David Bolduc, Barbara Ballachey, Sylvie Bouchard, Adele Duck, Phil Mann, Ruby Mah and new gallery artists, Mary Joyce and Debra Lalonde. Until Apr. 24.

GREY NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE 34 Ave. 66 St., 930-5611, ext. 6475. 0 Level Corridor: **KALEIDOSCOPE:** Recent work by the members of the Artists' Association of Beaumont. Until Apr. 6.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. ***VANDAL SCRIBES:** Photographs by LeeAnne Pellevin. Until Apr. 17. ***THE FRONT ROOM:** ***A PRAIRIE ICON, THE CHINESE CAFE IN WESTERN CANADA:** Alexander Gaspar, Alberta Foundation for the Arts Travelling Exhibition Program. Until Apr. 17.

HENDRICKS GALLERY 106, 4211-106 St. Unusual pottery by Arlin Howard, raku, primitive fire, high fire now on display.

IML GALLERY 10822 Whyte Ave., 433-8834. Floral watercolours by Karen Temple. Until Apr. 1.

KAMENA GALLERY OF FRAMES 5718-104 St., 944-9497. kamenagallery.com. 5 **VOICES:** Works by Margaret Klappstein, Lynda McAmmond, Linda Baker, Ausilia Pidborochynski, Debbie Field. Also original works by Willie Wong, Helena Ball, Wei Wong, Edroin Tuts, Kee T. Wong.

MISERICORDIA HEALTH CENTRE 16940-87 Ave., 484-8811, ext. 6475. ***Wayward Corridor:** Glenda Beaver, Until Apr. 5. ***N.W. Corridor:** Slected Works by Members of the Alberta Society of Artists. Until Mar. 31.

MUTTART CONSERVATORY 9626-96A St., 496-8755. **COUNTRY ART:** Professional and

emerging artists from northeast Alberta. Until Mar. 26.

ORIGINAL ART GALLERY St. Albert Painters' Guild, Grandin Park Plaza, MULTISENATIONS: the St. Albert Painter's Guild. Thru Apr.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. **SELECTIONS FROM ART RENTAL:** Featuring original contemporary work by Alberta artists. Until Apr. 3.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. Works in oil by Rob Von Eschen, Audrey Flannmuller and George Schmidt, works in acrylic by Dale Auger, Steve Mitts, David Seghers, Elaine Tweedy, John Freeman. Watercolours by Sigrid Behrens, Eva Bartel, Glenda Beaver, Barb Brooks. Artworks in glass, soapstone & antler. ***Oxford Tower, 10235-101 St.** Oils by Rob Von Eschen. ***Westin Hotel, The Pradera, 10135-100 St.** Pastel Paintings by Audrey Flannmuller. ***The Hotel McDonald, The Harvest Room:** Acrylics by Steve Mitts.

SCOTT GALLERY 10411-124 St., 488-3619. **ALBERTA PROSPERITY:** Alberta artists' paintings by Gerald Fauder. Until Apr. 6.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. **DUALITIES:** Recent work, photo based lithography/silkscreens, by Karen Dugas. Until Apr. 10.

SNOWBIRD GALLERY 8770-170 St., WEM, 444-1024. Ongoing exhibits by Yardley-Jones, Joan Healey, Gregg Johnson. Sculptures by Inung. Pottery by Blackmore Studios & Noburo Kubo. Portraiture by Mark Anthony.

SPECIAL GALLERY 284 Saddleback Rd., 437-1192. Currently exhibiting works by Murray Allen, Jean E. Tait, Voytek Stefan Melnychenko and Linda Wadley.

THE STUDIO GALLERY 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5990. A co-operative work-place shared by some St. Albert artists. March featured artist: Dorothy Forbes.

STUDIO #2 10435-81 Ave., 437-5846. Works by Dale Nigel Goble, by appointment only.

STRATHCONA PLACE ART GALLERY 10831 University Ave., 433-5807. **SPRING DEBUT:** The Member's of the Arts & Crafts of the Centre. Until Apr. 9.

VANDERLEELE 10344-134 St., 452-0286. ***BLOOM:** Paintings by David Alexander, combining landscape with floral imagery. Sponsored by Wellington Garden Centre. Preview: www.vanderleele.ab.ca. Until Apr. 6.

VICTORIA ART GALLERY Victoria School, 10210-108 Ave., 426-3010, ext. 2140. **ENCLOSE:** Art installation by C.W. Carson. Until Mar. 26.

WEST END 12308 Jasper Ave., 488-4892. ***W.H. WEBB:** Until Apr. 3.

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9850-90 Ave., 433-0388. **EARTH BOUND:** Work by fabric artist Judy Villett. Also showing stained glass by Judy Wood and wood sculpture by Rick Steele. Thru Mar.

ART GALLERY & PORTFOLIOS ON-LINE KRISTEN ZUK <http://plaza.v-wave.com/glan/art/kristen.htm> Sculptures by artist Kirsten Zuk.

DALE NIGEL GOBLE ON-LINE <http://www.telusplanet.net/public/dng2/dng.htm>.

SANDEE A & THE VISIONS GROUP OF ARTISTS <http://members.home.net/sandee/Index.htm> Formerly members of Eagle One Gallery in Edmonton.

The Heath Family Show

Mar. 26 - Apr. 17, 1999



featuring Mel Heath

Fran Heath

Karen Findlay

Artists in attendance Fri. Mar. 26, 7-10 pm / Sat Mar 27, 1-4 pm

Hours:

Daily 10-6

Thurs 10-9

Sat 10-5

Sun & Holidays 12-4

www.artbeat.ab.ca

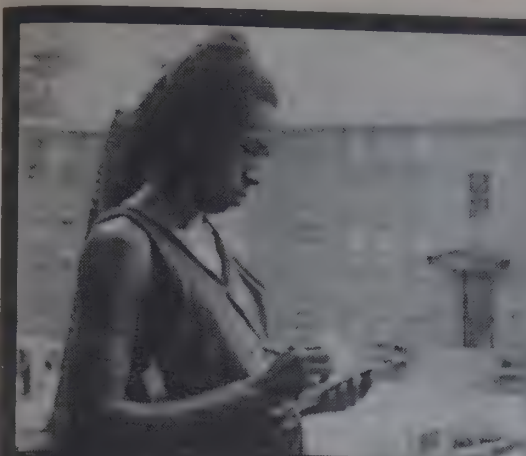


Pelland Place

8 Mission Ave.

St. Albert

459-3679



Slam has to rate right up there with *He Got Game* and *Hoop Dreams* as one of the best round-ball flicks ever. Ooops—that's what we get for jumpin' the gun. Actually, *Slam* features real-life point guard Williams as Ray Joshua, a product of the mean streets in Washington D.C., who has an uncanny ability with words (unlike us). After being thrown into a hellish D.C. jail, Ray meets Lauren (Sonia Sohn), a black volunteer who coincidentally runs a creative writing workshop in the prison—what look, eh? Praised by some and criticized by others, *Slam* has definitely stimulated some conversation of late. See for yourself this weekend, at Metro Cinema screens *Slam* in Ziegler Hall from March 26-28. Think you very much

SURREAL & FANTASY OIL PAINTINGS ON-LINE COSMIC HORIZONS

http://www.geocities.com/Soho/Gallery/6298

d a n c e

BRIAN WEBB DANCE COMPANY L'Uni Theatre, La Cite Francophone, 8527-91 St., 497-4416, FRI 26-SAT 27 (8 pm), SUN 28 (2 pm): 20/20 Vision: dance collaboration with various visual artists and musicians/composers.

displays/museums

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909.

ALLEY KAT BREWING COMPANY 9929-60 Ave., 436-8922. Visit Edmonton's smallest micro brewery, see how Alley Kats' award winning craft beers are brewed, taste Alley Kats' all natural beer, THU-FRI, 2-4 pm or call for a guided tour.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON SPACE & SCIENCE CENTRE 451-3344, IMAX Theatre, Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations.

GRANT MACLEAN COMMUNITY COLLEGE Jasper Place Learning Resource Centre (LRC), Jasper Place Campus, 10045-156 St., 497-4302. INTERMEDIATE STUDIES DIS-PLAY; popular magazine materials are used to create new images. Until the end of Mar.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Waterdale Hill, 496-2966. **TIMBER TO TOWNSHIPS:** John Walter and the lumber industry at the turn of the century.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE N. Legislative Grounds, pdwy, 427-7362. Visit Alberta's premiere architectural attraction.

THE LOYAL EDMONTON REGIMENT MUSEUM Foundation Prince of Wales Armouries, 10440-108 Ave., 421-9943. Two galleries dedicated to the history of Edmonton's own infantry regiment. Pictures, documents and artifacts depicting all aspects of recruiting, training and overseas service. Open THU-FRI.

MCKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era Park.

MUSEE HERITAGE MUSEUM St. Albert, Place, 5 St. Anne St., St. Albert, 459-1528. PLACES OF POWER-OBJECTS OF

VENRATON: An exhibit of photographs and artifacts of Inuit culture. Until May 16.

MUTART CONSERVATORY 9626-96A St., 496-8755. Spring has arrived! Indoor garden blooms in a rainbow of colours provided by over 5,000 tulip, daffodil, crocus and other spring flowering favourites. Until April 18.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. *Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. *Every SAT: Aboriginal videos. *Every SUN: Gallery Spotlight: an in-depth look at some of the features of your favourite galleries. *SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. *Every SAT (3pm): Aboriginal videos. *Every 1st SUN of ea. month (1-4 pm): Aboriginal Performers. *Every 3rd SUN of ea. month (1-4 pm): Aboriginal artists. *BUG ROOM: NEW ARRIVALS: Permanent live invertebrate display, new arrivals from Malaysia. *BEARS IN TOWNSHIP: A festive stroll through a town full of toys. Until Apr. 5. *MOOSE TO MICROBES: BIODIVERSITY BY SEA: Exhibition of SEM photos. Until Apr. 25.

REYNOLDS ALBERTA MUSEUM Wetaskiwin, Highway 13, 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

SHAW CONVENTION CENTRE Pedway Level, 9797 Jasper Ave., 427-3300. Canadian Country Music Hall of Honour: Who's who in the Canadian country music scene.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

f a s h i o n

DELTA GAMMA & YWCA Mayfield Inn, 472-0032. SUN 28 (2 pm): Spring Fashion Show and High Tea, featuring clothing from Edmonton Centre and Eaton's Centre.

f i l m

GARNEAU 8712-109 St., 433-2212. THU 25: THU 1: Gods and Monsters. THU 25 THU 1: Affliction.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. *Every THU (2 pm): Films for the Retired and the Semi-retired. THU 25 & 1.

METRO CINEMA Zeidler Hall, Citadel Theatre, 9828-101A Ave., 425-9212. FRID 26-SUN 28 (8 pm): SLAM.

PRINCESS 10337 Whyte Ave., 462-1871. THU 25 THU 1: Life Is Beautiful, La Vita e Bello.

CALDER LIBRARY 12522-132 Avenue, 496-7090. *Every THU (10:30 am, 11 am), pre-school Storytime. Until May 27 (3-5 yrs.). MON 29 THU 1 (2 pm): Playful Plate-mates.

CAPILANO LIBRARY Capilano Mall, 98 Avenue & 50 St., 496-1802. *Every TUE & THU (10:15 am) Pre-school Storytime (3-5 yrs.). *Every THU (10:15 am) Pre-school Storytime, 3-4 yrs. SAT 3 (2 pm): Spring into Easter.

CASTLEDOWNS LIBRARY 9 Lake Beaumaris Mall, 15333 Castledowns Rd., 496-1804. WED 31 (2 pm): Spring Chickens

CHAPTERS WEST END 9952-170 St., 487-6500. MON 29 (1:30 pm): Fish & Aquarists. TUE 30 (1:30 pm): Birds of a Feather. WED 31 (1:30 pm): It's a Dogs Life.

CITADEL THEATRE SCHOOL 428-2113. Spring classes, Mar-May, variety of classes for ages 3-16.

EDMONTON ART GALLERY 2 St. Winston Churchill Square, 422-6223. *Arts: The final Frontier, spring break '99 camps & classes (ages 4-16). Mar. 29-Apr. 1. *CHILDREN'S GALLERY: *Every SUN: Something on Sundays. INSIDE OUT: ART AND NATURE: SUN 28: Amazing art and nature with Lyndal

HIGHLANDS LIBRARY 6710-118 Avenue, 496-1806. *Every WED (10:15 am) No Batteries Required (pre-school/kinder garden). *Every TUE: Crafty Storytime (3-5 yrs.). *Every THU: Totally Tots. MON 29 (2 pm): Down in the Dirt: gardening program. TUE 30 (2 pm): Whether or not you Wonder About the Weather. THU 31 (2 pm): Pint-sized Puppeteers! THU 1 (2 pm): Calling All Illustrators! Ugly Book Restoration Project.

HORIZON STAGE 1001 Calahou Rd., 962-8955. 4100 GUFFAW: SAT 27: Jim Jackson's world-class clown and Linda Severn-musician.

IDYLLWYDE LIBRARY 8310-88 Avenue, 496-1808. *Every TUE, Time for Twos. *Every WED (10:15 am) Storytime, 3-5 yrs (until Mar. 31). *Reach for the Stars: A special program for kindergartners inoculated at the Bonnie Dool Health Centre, Mar-Sept.

JAGGED EDGE THEATRE Legacy Centre, Edmonton Centre, top floor, 463-4237. 6-wk classes for 9-12 yrs, 13-17 yrs and adults, graduates perform before an audience.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. *Every WED: Pre-school Storytime. MON 29 (2 pm), WED 31 (10:30 am); FRI 2 (2 pm): Paper Crafts.

LESSARD LIBRARY 6104-172 Street, 496-1871. *Pre-school Storytime: TUES, WED, THU. *Every TUE (2:30 pm): WED (10:15-10:45 am) THU (7-7:30 pm) 3-5 yrs. pre-school storytime.

LONDONDERRY LIBRARY Londonderry Mall, 496-1814. *Pre-school Storytime: every TUES, (10:15-10:45 am) 3 yrs; every TUE (2 pm) WED (10:15 am) for 4-5 yrs, until May 12. SAT 27: Spring Stamp Show at WEH Juniors will get a 2 for 1 cent deal on stamps.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. *Every TUES WED Pre-school Storytime. SAT 27 (2:30 pm): Spring Puppet Show. MON 29 (10:30-11:15 am): Movie Time. MON 29 (2:45 am): Scavenger Hunt. THU 1 (10:30-11:15 am): Spring Puppet Show & Readers' Theatre.

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotfield Shoppers Mall, 3210-118 Ave., 496-7839. *Every TUE: Time for Twos (10:15-10:45 am), until April 13, 2 yrs. *Every WED: Pre-school Storytime (10:15-10:45 am), 3-5 yrs, until April 14, SAT 27 (2 pm): Eggstra-special Easter (5-12 yrs).

PROFILES GALLERY 110 Grandin Park Plaza, 22 St. Winston Churchill Ave., St. Albert, 460-4310. Every SAT (1-4 PM) drop-in and explore themes relating to monthly exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

SECOND STORY Mill Woods Town Centre, 2331-66 St., 413-6971. *STORY TIME: FRI 26 (10:30 am): Fairy Hope. SAT 27: Lisa-Kane Bossert and Carol-Anne Getz; (1:30 pm): Gabrielle Kruger. TUE 30 (10:30 am): April Banigan. *FAMILY ACTIVITIES: SAT 27 (11:30 am): Create an Easter Basket. *SAT 27 (2:30 pm):

Youth Writing Club (1 hr)
SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. *Every THU (10:15-10:45 am), 3-5 yrs. First Time for Storytime. *Every WED Pre-school Storytime for 4-5 yrs olds. *Every TUE: Time for Twos. MON 29-FRI 2: Spring Break Activities.

SPRUCEWOOD LIBRARY 11555-95 Street, 496-7099. *Every THU (1:30-2 pm) Storytime for pre-school children, 3-5 yrs until May 27. SAT 27 (2 pm): Easter Craft MON 29SAT 3 (not FRI 2): Drop-in Craft

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, 496-7000. *Every FRI, Drop-in Film Program, 10:30 am (3-5 yrs.) *Every SAT (11 am), until May 29. Ukranian Storytime, SAT 27-SUN 28 (2 pm): Spring is coming and... Story time. WED 31 (7 pm): Young Writers Club

STRATHCONA LIBRARY 8331-104 Street, 496-1828. *Pre-School Storytime, 10:30 AM, 3-5 yrs. TUE 30 (10:30 am): Easter Puppet Play

VALLEY ZOO 133 Buena Vista Rd. (8 Ave.), 496-6911. Open every day, *door and outdoor exhibits

WOODCROFT 13420-94 Ave., 496-1815. *Pre-school Storytime: until April 26, 3-5 yrs. *Time for Twos: until April 26, 2-5 yrs. WED 31 (2:30 pm) Easter at Egg

lectures/meetings

ALBERTA WILDERNESS ASSOCIATION Alberta Environmental Protection Bldg., 9820-108 St., 988-5487. SAT 20 (noon). Public rally to show you are concerned about Alberta's Parks.

THE ASSOCIATION FOR SAFE ALTERNATIVES IN CHILDRENS 9924-106 St., Rm 203, 425-7993. THU 1 (7:30 pm): Childhood Film & Information Night, Home Birth in Holland-Film; guest: Midwife: Barb Scriver.

CAPILANO LIBRARY Capilano Mall, 98 Avenue & 50 St., 496-1802. THU 25 (7:30 pm): Family History Presentation.

CHAPTERS WEST END 9952-170 St., 487-6500. THU 25: Metabolic Profiling and Your body-Dianne Vincent. SAT 27: Reiki Therapy-Carolyne Riley. SUN 28 (2 pm): Hot & Cool Sports Sunday: I Want to Ride My Bicycle. 31 (7:30 pm): You Don't Really Need a Sarge, the Sewing Room.

THE COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE 475-1818. 951-2324. Every FRI, 7 pm., everyone interested in learning Shamanic Journeying are welcome.

EDMONTON JOHN HOWARD SOCIETY 428-7590. SAT 27 (10 am-3:30 pm): Community Forum to discuss how changes to the Youth Offenders Act will affect you.

EDMONTON HISTORICAL SOCIETY John Walter Museum, 439-2797. THU 31: History story study circle: WOMEN'S DIARY WRITING, presented by Nancy Langford (U OF A).

EDMONTON HORTICULTURAL SOCIETY Provincial Museum, MON 29 (7:30 pm): Meeting presenting Lois Hole.

IMAGES ALBERTA CAMERA CLUB John Janzen Nature Centre, 469-9776. Interested in Photography? Meetings every 2nd and 4th THU each month, 8-10 pm.

LESSARD LIBRARY 6104-172 Street, 496-1871. SAT 27 (2 pm): Family History Presentation.

MULTIPLE SCLEROSIS SOCIETY Victory Centre, 11203-70 St., 471-3034. *Second and last THU of every month a support

group for spouses and partners of people who live with Multiple Sclerosis.

OVERTEARS ANONYMOUS 423-2546. A support group for compulsive eaters based on the 12 steps of Alcoholics Anonymous

SPRUCEWOOD LIBRARY 11555-95 Street, 496-7099. SAT 27 (10 am-noon): FreeNet Hands-On Training

VISUAL LINKS 200, 5041 Calgary Trail N., 413-3197. Meetings Every WED's, 7:30-8:30 PM. How to make money on the Internet

WEST END "WATERMANS" MEETINGS 10451-170 St., Rm 112, info, Jerry @ 472-4911. Every Tuesday, focus on development in communication and leadership. Listening skills, appropriate feedback, public speaking abilities done in a friendly environment. Two hour weekly meetings.

WINSPEAR CENTRE 429-1992, ext. 238. Of the concert hall, learn about the architecture, acoustics and backstage facilities

literary

THE ALEXANDRA WRITERS' CENTRE SOCIETY 451-2043. Offerta three different 8-wk writing workshops beginning the week of Apr. 26: Introductory Creative Writing Freefall Writing and Writing for

CANADIAN AUTHORS ASSOCIATION Education South Bldg, 10 Pl., U of A, 459-8322. FRI 26 (8 pm): Alberta Branch Tololwa Mollen: Talk about writing folk tales and children's books

CHAPTERS WEST END 9952-170 St., 487-6500. TUE 30: Chapters Book Club

THE COUNCIL OF CANADIANS OF AFRICAN AND CARIBBEAN HERITAGE The House, 10835-98 St., 426-5807. THU 1 (7-9:30 pm): Reading by Olive Senior, the Jamaican-born writer of poetry, fiction, and non-fiction

GMCC CITY CENTRE CAMPUS Rm. 6-256. MON 22 (12:30-1:30 pm): Canadian Authors' Series readings: Dave Duncan, science fiction and fantasy writer.

MISTY ON WHYTE 104588-82 Ave., 433-3512. Every SUN: Open Stage Poetry and Prose Readings.

ORLANDO BOOKS 10123-82 Ave., 427-7633. *Readings in the new Bloomsbury Room. *Last THU ea month, Women in the Arts Poetry Series.

RAMADA INN 11834 Kingsway, 1-8000-24-5250. SUN 28 (9 am-5 pm): A Day with David Icke.

SPRUCEWOOD LIBRARY 11555-95 Street, 496-7099. TUE 23 (6:30-8 pm): Everything You Always Wanted to Know About Your Family

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED of the month, Talking Book Club.

STROLL OF POETS http://www.cinetab.ca/stroll. Block 1912, 10361-Whyte Ave., 436-4478. TUE 30: The Open Road: William Nichols. Joe Ricciuto, Anna Mioduchowska, Candace Heist. Host: David Huggert.

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kids stuff

SUGARBOWL 10922-88 Ave., 489-5823, 432-1432. *Every SUN, night, 8 pm, open mike/stage.

U OF A Cameron Library, Lower Floor, U of A, THU 25 (9 am-3 pm): Library Book Sale.

THE WHITE GROUP Block 1912, Old Strathcona, 104 St, 82 Ave., 413-0951. www.consentconsultations.com. Meeting every second THU.

live comedy

CRISTAL LOUNGE 2nd Fl., 10336 Jasper Ave., 421-7861. Every SUN evening: Amateur Comedy Showcase. Open mike, pre-screening/auditions. Every WED (8 pm): Laff City.

HORIZON STAGE 1001 Calahoo Rd., 962-8995, 451-8000. SAT 27 (2 pm): Jim Jackson-Firehouse Circus with Linda Sever.

IRON HORSE 8101-103 St., 438-1907. WED 31 (9 pm): Bob Angeli.

SANTANNA'S 17990 Stony Plain Rd., 491-8725, TUE 30 (9 pm): Nelson Glavin/Howie Miller.

SIDETRACK CAFE 10333-112 Street, 421-1326. *Every SUN: Variety Night hosted by the Atomic Improv Co. THU 25: Laugh-Roddisiacs-the relationship show starring Diane Ford, Simon B. Colter, Steve McGrew, FRI 26: The Nasty Show-rude, crude, lewd, starring Bobby Slayton, Otto & George, Mike Wilmut. SAT 27: An Evening at Eve's Tavern-the Lillith Fair of comedy, starring Elvira Kurt, Wanda-Sykes Hall, Sue Murphy. SUN 28: Comedy Night in Canada-the true north, strong & funny starring Mike MacDonald, Glen Foster, Jebb Fink, Derek Edwards.

YUK YUKS WEM, 481-9926. Every WED: Hypnotist Sebastian Steel.

special events

GARLIC FESTIVAL Sorrentino's, 474-6466. Sorrentino's 8th Annual Garlic Festival, Mar. 29-Apr. 30.

MARLEIGH ROUAULT CONCERT & SILENT AUCTION The Westin Hotel, 483-8900. THU 1: Cabaret-style fundraising event: Silent auction (7 pm); concert (8:30 pm).

sports

HOCKEY—Oilers www.edmontonoilers.com. Skyreach, FRI 26 (7 pm): Oilers vs St. Louis. SUN 28 (noon): Oilers vs San Jose. TUE 30 (7 pm): Oilers vs Phoenix. THU 1 (7 pm): Oilers vs Toronto.

HORSE RACING Northlands. *Daily: Northlands Simulcast Racing, THU 25-SAT 27 (6 pm): Harness Racing, WED 31-SAT 3 (6 pm): Northlands Harness Racing.

SOCCER—EDMONTON DRILLERS Skyreach, 425-KICK, MON 29 (7 pm): Drillers vs St. Louis. WED 31 (7 pm): Drillers vs St. Louis.

theatre

BLACK COMEDY The Ardrossan Community Theatre, East of Sherwood Park, 922-4413, 988-1091. By Peter Schaffer. Presented by the Ardrossan Players Society. The story of a struggling young artist intent on selling his creations. Until the lights go out. Mar. 25-27, 8 pm.

CELTIC FEAST Celtic Hall, Goldfame, 99 St. 32 Ave., 430-3663. Medieval Dinner Theatre, THU, Mar. 25.

CHOMOLUNGMA - MOTHER GODDESS OF WIND Fringe Theatre Adventures, Arts Barris North Theatre, 499-1271. By Dave Forest. Presented by Edmonton Theatre Squared Society. Three young men confront the greatest challenge nature has to offer: Everest. Until Mar. 28.

DIE-NASTY Varcona Theatre, 10329-83 Ave., 433-3399. The Live Improvised Soap Opera. Every MON night @ 8 PM

GUYS AND DOLLS Mayfield Broadway classic. Nathan Detroit evades marriage to Adelaide, his chorus girl fiancée, high rolling Sky Masterson revels in his reputation as a notorious gambler and womanizer. Apr. 2-June 20.

A HERO FOR ALL The Arts Barris, 10330-84 Ave., 448-9000. A brand new work by Marty Chan. The lives of three friends who struggle with their fear of the unknown. *HOW I WONDER WHAT YOU ARE By Robert Morgan. A musical drama for all ages. Three teenagers learn to appreciate and accept what each has to offer, and learn to value who they are. Mar. 25-27.

JAGGED EDGE THEATRE Legacy Centre, Edmonton Centre, top floor, 463-4237. Live theatre at lunch time, 50-min. comedies and musicals. *PIZZA: A LOVE STORY By Julianne Bernstein. Until Mar. 28, 12:05; evening performances: Mar. 26-27, 8 pm.

LOVE ACCORDING TO JOHN 455-0787. Passionplay. Come celebrate the life, death and resurrection of Jesus Christ as told by Apostle John. Apr. 2-3, 7:30 pm. Apr. 4, 2:30 pm.

MELODRAMIX Festival Place, Sherwood Park, 449-PEST (3378). Firelight Theatre every SUN, 7:30 pm, comedy and an

improvised soap opera.

RETURN TO FANTASY'S ISLAND JUBILATIONS Theatre Fantasy Rook's Island is ready for its Grand Reopening! Board "da plane!" once more. Fantasy Rook and Tuta will host a new flock of visitors desiring of having their fantasies fulfilled. Mar. 26-June 13.

SPRINGBOARDS 3rd Space, 11516-103 St., 477-5955. New Play Festival, back for the 5th season! Enjoy readings and workshops-new work by emerging and established local playwrights. Until Mar. 27. *TITLED OF RHETORICAL QUESTIONS? By Rosemary Rowe. A Nasty Corporate Satire. FRI, Mar. 26. *THE MOTHER AND MS. DIXIE By Cathleen Rootzart. A comedy-drama about the aftereffects of divorce. SAT, Mar. 27.

THEATRESPORTS 10329-83 Ave., 448-0695. The 18th Season of Rapid Fire Theatre. Theatersports. Edmonton's longest running and tastiest improv show. This season will have more thrills-a-minute. Every FRI @ 11 PM (until July 30, 99).

TWELFTH NIGHT The Citadel Theatre, 9828-101A Ave., 425-1820. By William Shakespeare. If love, androgyny and mistaken identity be the source of comedy, laugh out! Viola, a twin has been shipwrecked and washed ashore in a foreign land. She dresses in men's clothing and meets Orsino who sends her off to help woo Olivia. Until Apr. 18.

VILLAGE OF IDIOTS Timms Centre for the Arts, Studio Theatre, 492-2495. Inspired by classic Jewish folk tales, by John Lazarus. Set in the mythical village of Chelm, home to a wonderfully wacky collection of innocents who have a hilarious view of the world. Mar. 25-Apr. 3.

variety

CLUB DU SOLEIL Silver Slipper, 998-4144. SAT 27 (8 pm): Western Dance.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. *Every WED: Classic Comedy with the Atomic Improv Co.

JEWEL OF KASHMIR 7219-104 St., 469-1448, 471-9501. FRI 26 (7 pm): Fog-tarians of Alberta host a Diner's Club outing.

LESSARD LIBRARY 6104-172 Street, 466-1871. Every WED: Chess Night! all ages, 7 PM. Every TUE: Magic, The Gathering, all ages, 7 PM.

THE NODE ROOM Circle Square Plaza, 118 Ave. St. Albert Trail, 413-9982. Internet access. Multiplayer computer gaming.

NORTHLANDS SILVER SLIPPER 988-4144. Singles dances twice monthly. Club Du Soleil. Club activities: Volleyball, Skiing, softball, golf, pool, curling. *Silver Slipper.

RISEING STARS 11748-95 St., 481-3451. *Every SAT (4-8 pm): Aboriginal Talent Search - singers or comedians.

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night.

STONY PLAIN NORTH CULTURAL SOCIETY Forget Me-Not Greenhouse, Hwy 16A, Hubbles Lake Rd., 7 km W of Stony plain, 963-8162. SAT 27 (10 am-2 pm): Seedy Saturday, exchange seeds.

STRATHCONA CHINATOWN MALL 7915-104 St., 436-1534. SAT 27 (1-5 pm): Celebrating its 4th anniversary: entertainment: Chinese musical instrument solo, Cantonese opera singing, Mandarin folk songs, soprano solo, traditional Chinese dance, choir, piano recital.

workshops

ALLIANCE FRANCAISE D'EDMONTON La Cite Francophone, 8577 rue Marie Gaboury (91 St.), 469-0399. *Every THU (7-9 pm): Drop-in French conversation.

CANADIAN MENTAL HEALTH 414-6300. A Self Advocacy and Leadership Training Program for adults living with a mental health issue.

CITADEL THEATRE 428-2113. Singing Master Class (for 17 yrs+); Improvisation (adults); Audition preparation (17+). *Wanna Be In A Play: a performance lab for adult students with Ben Henderson. rehearsals (begin Mar. 30) Performances (May 7-9).

CITY HALL 495-8255. WED, Apr. 7 (7-9:30 pm): Millennium Workshops.

THE EDITORS' ASSOCIATION Barnett House, Rm 140, 11010-142 St., 471-5161. SAT 27 (9:30-12:30 pm): Practising proof-reading-Oops, make that Practising Proof-reading.

THE LEARNING CENTRE LITERACY ASSOCIATION 429-0675. FRI 26-SAT 27: Willow chair workshop.

THE MARKETPLACE ART SCHOOL Westmount Shopping Centre, 474-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water colour, clay and wood. Call Lorea or drop by.

UPWARD BOUND TOASTMASTERS Heritage Rm, Main Fl., City Hall, 1, Sir Winston Churchill Sq., Ph. Peggy 488-7271. *Every WED (7:30-9:15 PM) until June, you're invited to improve your listening, thinking, speaking skills.

Classifieds

Deadline for classified advertising is 3:00 p.m. Monday before publication

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ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks. If you require an ad to be renewed or cancelled please phone or fax the Classified Department. Please, fax your ad to 428-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue.

Deadline is 3:00 PM Monday before publication. Placement will depend upon available space.

artists to artists

Wanted Mural artists: the town of Stony Plain will be commissioning three murals this summer. Complete packages outlining the three proposals are available at Town of Stony Plain, 4905-51 Ave., Stony Plain, AB. For more info call Diana M. Hamilton, 463-2151, or e-mail at harley@stonyplains.ca. Deadline for submissions: Apr. 23.

The Alberta Society of Artists Annual New Members Jury. Application deadline: Mar. 31, 1999. Please call A.S.A. office 426-0072 for application. www.artists-society.ab.ca.

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artists to artists

The Edmonton Art Club is accepting new members through May 1999. (The Edmonton Art Club offers scholarships to members of the club for study in water colour.) If you are interested contact Leona, 462-7363, or Judi Popham, 488-2629.

Visual artists wanted for Westmount Spring Art Fair, May 8-16. Register at the Artists Marketplace, Westmount Shopping Centre.

Calling all artists!!! Now accepting written and visual art submissions for anthology publication. Theme: The Year 2000. Contact Scott at 403-270-0655 for info.

The Alberta Foundation for the Arts invites slide submissions of artwork to update its collection. Apr. 1 deadline. For application forms call 427-9968.

Call for art rental submissions. Profiles Public Art Gallery. Deadline May 20. For info pH 460-4310.

The Pop Art Show from the Garage to the Gallery: In celebration of the International Year of Older Persons in 1999, The Works Festival is planning to showcase a visual art exhibit that recognizes the creative genius of your Dad. If your Dad creates form, funk or fine art, send us a snapshot along with a written description about his talent. PH 426-2122 for info.

Call to enter The Works Street Market. For more info pH 426-2122.

Randall Productions, producing entertainment for Edmonton's new Celtic Hall, is looking for special performers. Magicians, balloon animal artists, jugglers, etc. If you have a special skill, call 453-6297. Will accept promo packages.

Looking for male actors for black comedy Fringe show. Call Alex immediately, 458-0881.

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artists to artists

Interested in workshops: Classical Animation Video ABC's: the basics to pro; Local Sound; Hello Dollies: Jimmy rigged to pro; Quick Time Movie Making; Writing Grant Proposals! Ph Shreela at FAFA 429-1671.

Edmonton filmmaker is getting set to go into pre-production on April 14 to shoot his second feature film (a 5 min) for Local Exposure '2000'. Shooting will commence end of April 1999. 3 fem, 3 male actors, and a senior citizen (actress) 50-60 yrs. required. Also, a person with experience in pre-production (production funding for film, art proposals/budgets). Ph call film director Craig at 438-8022, live message at 431-0778 new.

Wilde Geese Theatre. 424-4001 Auditions. Fringe '99. Speranza of the Nation. A new play on the Mother of Oscar Wilde. 2 male actors with experience in pre-production (late 20's). Contact Sheila @ 424-4001 & interview and audition.

Randall Productions, producing entertainment for Edmonton's new Celtic Hall, is looking for General Auditions. Apr. 3-4. We need performers of all types and ages for everything from Shakespeare to improvisation. Call 453-6297 to book a time.

Imagine, a four-week summer intensive program providing mentoring for emerging artists, directors, producers, choreographers, musicians, open to students (15-20 yrs) sen from provincial auditions and interview. We are looking for artists, musicians, technicians to audition May 9. For more info pH 448-9000.

Audition: 1 male, 2 females 25-35 yrs for lunchtime musical. Producers: Chris Macdonald and a song. Production: May 10-12. Lunchtime, rehearsals in eve. Audition: May 29, 7 pm. Lisa, Jagged Edge Theatre, 463-4237. Profit-sharing.

Comedy Pop Productions-auditions for Tinsel Vision. Casting: one male (Soldier) approx. 25-35 yrs. female (Grateful Dead) approx. 25-40. Contact Matt 719-4189 or Paul 455-3687.

Orchid Productions seeks talented and dedicated men & women ages 18-25. Looking for singers, dancers, actors, choreographers. Serious inquiries only please. Rose 452-6771.

Randall Productions, producing entertainment for Edmonton's new Celtic Hall, is always looking for Celtic Musicians. Call 453-297 to arrange a meeting or audition.

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artists to artists

Sugarbowl Speak Easy, 10922-88 Ave., an open mike/sage for writers of poetry, prose or alternative forms of verbal expression, every Sun, night, 8 pm, Ph 489-5823 or 432-1432 for info.

Screenwriters Group, Beginners or experienced interested call Mary 478-9363/Marcel 461-9562, email: marcelwood@hotmail.com

Canadian Authors Association meets 8 pm Fri, Mar. 26, 10 Fl lounge, Education South wing, U of A. Writer Tololwa Molle will talk about writing folktales and children's books. Info call 459-8322.

Writers Social Club: 8711-82 Ave. Fiction/nonfiction writers, editors/aspiring editors, publishers/aspiring publishers meet new friends for literary business purposes. Mon-Sun, Call 487-5467, 707-4765.

Upcoming Meeting-The Write Group, share ideas, brainstorm and talk with other writers. Experienced and inexperienced writers welcome. Every second Thu, 7:30 at the Block 1912 Restaurant, 82 Ave. 104 St.

Call for entries - local amateur talent: Edmonton Sounds '99 Amateur Talent Showcase. Entry forms for vocalists, bands. Also looking for kickline Dancers, and Comedians. Ph Edmonton Pride, 423-2822, Ext. 29 for info. Entry deadline: Apr. 16.

Free guitar lessons, weekly jam sessions, meet people and form your own band. U of A Music Club. Jon @ 430-9462.

artist studios

1914 hardware store converted to studio/living space on Main Street, Donalda, 1/2 hr southeast of Edmonton, 1100 sq. ft. living space, 2400 sq. ft. studio space. Many rooms, upstairs view of Westing Creek Valley, ideal for musician, painter, potter, etc. \$15,000 firm, call Rob 477-8104.

musicians available

30 yr. old amateur drummer, classic/hard rock, looking for westend based band to join, wanting to play, not party, call Dwayne @ 406-4990.

volunteer

YOUTH NEEDS YOU! Many young people cannot find jobs or finish high school. They need attention from someone who can provide them with opportunities for growth in self-esteem, academic ability and personal leadership. Volunteer as an instructional aide, group facilitator, mentor and recreation leader with the Edmonton YMCA Enterprise Centre, 2-3 hrs/week. Flexible times. We provide training. Ph 429-9622.

Join the Board of Directors @ Canadian Mental Health Association/ANCRI. Background could include property management, business, real estate, fund development, or financial/legal matters. For more info call 414-6300.

Youthcentre needs to start a therapeutic music program, donated, 2nd hand instruments. Will pick-up. Ph. 454-0411 ext. 452/259 Tim.

Be the Canadian Connection Newcomers to Canada are arriving weekly. Volunteers urgently needed to help facilitate their integration process. Hrs Flexible. No second language required. The Host Program 424-3545.

musicians available

Versatile guitarist looking for band, traditional blues, old school punk and rockabilly, other diverse influences as well. Call Franc 490-8123, leave a message.

musicians studios

Private Westend studio rehearsal spaces good security, washrooms, clean building and low monthly rates. Ph 488-0781 anytime and leave message.

musicians wanted

Lead singer & bass player needed (16-24 yrs old) for heavy blues rock band. Have jam space. Must be creative and have own gear. Call Mike 922-3368.

Musicians interested in starting a Tourist-like project call Alex, 435-6306.

Wanted: Gifted soprano/soprano to complement acoustic duo for musical explorations (folk, blues, jazz, ska etc) call Jim 459-7573.

Drummer wanted for established original funk/metal/world beat trio only strong/solid need call. Lv/mess 468-1686.

Need experienced singer and musicians for Afro/Latin/rock/funk project 429-9940.

Experienced guitarist wanted for rockin' folk/blues band. ASAP. Leave message 465-7315.

"ELECTRONICA MUSIC CLUB" free membership. We do "Dance, R&B, Industrial, Techno, Ambient, Jungle, R&B, Hip-hop, etc. Call TomMeister K. 479-3825.

Amateur Musicians wanted: The Cosmopolitan Music Society: CMS Adult beginner Band Program. CMS will teach you to play an instrument. If you play or sing already or used to, there are adult bands ranging from elementary to advanced and a chorus. Contact CMS at 432-9333 for more info.

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Booking agent wanted, Exp. necessary. City Media Club, 6005-103 St., T6H 2H3, 433-5183. Send resume attn. Don.

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VW0311-0318-0325

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Established massage studio downtown 101 St and 106 Ave for sale. Call 423-0292 or 425-6939.

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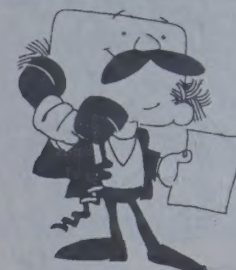
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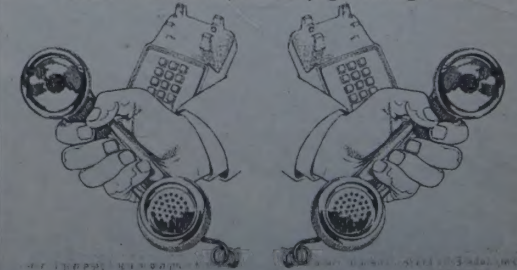
We want you to make some noise and we'll listen. Call CJSR's new 24 hour talk-back line, The Listening Box, and comment on anything you've heard on FM 88.

The Listening Box will also take your requests, poetry, rants, whatever. You can even sing us a song or two!

The best Listening Box submissions will be broadcast on FM 88 and will be eligible for free Funky Pickle pizza!

Give us a piece of your mind. Call the CJSR Listening Box today at 492-2001.

Watch for the new CJSR homepage, coming soon!



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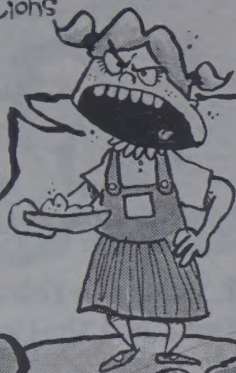
The 3rd bowl was just right!

but the portions

were too

~~A?#!!~~!!

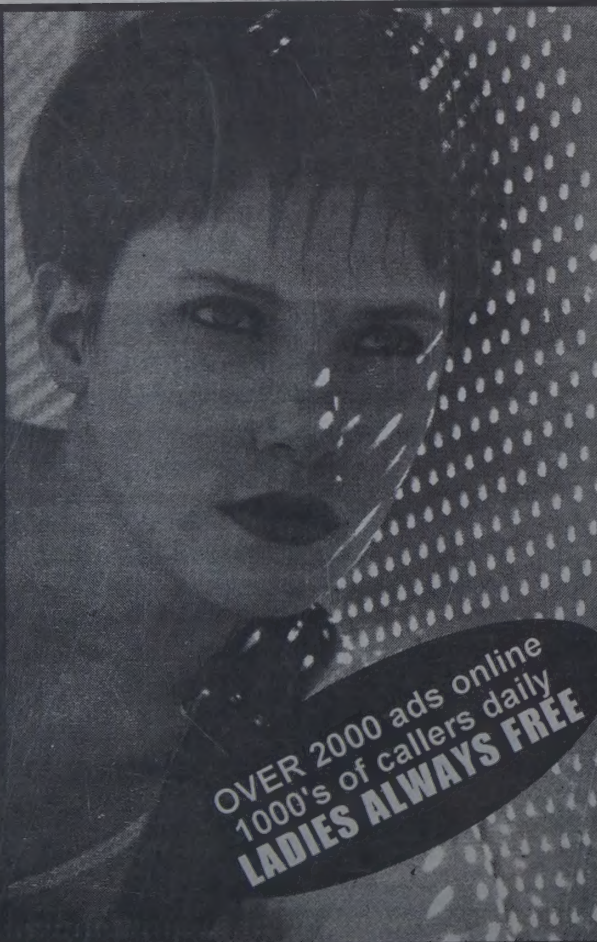
Small!!



The Philosopher Kings' Gerald Eaton, (pictured) does indeed know how to charm the ladies—a skill no doubt abetted by his famous ego. Using his soulful voice and powers of persuasion, he somehow managed to wrestle a few females away from their undergarments at last Thursday's Winspear Centre concert. While fans left with musical memories, Eaton and Co. made off with a few extra brassieres. Opening for the Philosopher Kings was Halifax singer/songwriter Melanie Doane, herself no slouch in the charm department. And the woman who screamed "You rock, sister!" after Doane completed one particular song? Well, it sounded an awful lot like local diva Mars from Madrazor, no doubt acknowledging the Girl Power on stage.

Photo: David Williamson

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Women Seeking Men

This is Linda. I'm a 48 yr. old, 5'3" tall female with brown hair & blue eyes. I'm looking for friendship in a supportive relationship. **Box 7781.**

I'm a 23 yr. old, 5'5" tall, 130 lb., open-minded female with a variety of interests. I'm looking for a guy who enjoys sports, pool, & much more. If you're interested, box me back. **Box 7609.**

My name is Anne Marie. I'm a 25 yr. old, 5'10" tall, fun, fabulous female with shoulder length, dark brown hair & hazel eyes. I have a variety of interests, bungee jumping, sky diving, cards, movies, & much more. I have a great sense of humour. I'm witty, sassy, & lippy. By day I'm the kind of girl you can take home to mother & by night the kind she warned you about. I seek a 25-40 yr. old, strong willed man who can challenge me & make me laugh as well. I think that respect, communication, loyalty, & honesty are important components of any relationship. **Box 4028.**

I'm a non-smoking, Canuck female. If you can make my heart soar on red wings like a beautiful, black hawk, box me. **Box 6221.**

My name is Sarah. I'm a 42 yr. old, down-to-earth, romantic, caring female with a variety of interests, crabage, long walks, movies, dining, horseback riding, camping, weekend getaways, cooking, & good conversation. I'm a non-smoker & non-drinker. I'd like to meet a non-smoking, non-drinking male around my age, with common interests. **Box 5900.**

I'm a 28 yr. old, 5'3" tall, full-figured, curvaceous, athletic, outgoing female with green eyes & blonde hair. I'm a single mother. I'm in search of a strong, genuine, compassionate man of intelligence & integrity, who's well-educated, honest, articulate, athletic, & enthusiastic about life. If you're ready to start a relationship built on a foundation of trust, communication, & friendship, leave me a message. **Box 5358.**

This is Maryanne. I'm a 41 yr. old, 5'6" tall, height-weight proportionate, curvaceous female with short, brown hair & sexy, brown eyes. I have two children, two cats, & a dog. I'm a non-smoker, social drinker, & not into drugs. I'm looking for a 35-45 yr. old male with or without children, who's looking for a long term, monogamous relationship. If you're well-educated, communicative, romantic, sensual, passionate, open, honest, sincere, & you love the country, give me a box. **Box 5352.**

I'm a 35 yr. old, professional, stay home mother of two young daughters. If you'd like to know more about me, leave me a message. **Box 5325.**

I'm a 5'9" tall, height-weight proportionate, caring, trusting, honest, single mother with one child, two cats, & one dog. I'm a smoker & casual drinker. I enjoy long walks, reading, crossword puzzles, & quiet times. I believe in monogamy & hate mind games. If you'd like to know more, box me back. **Box 4726.**

I'm a 42 yr. old, 5'2" tall, medium built, pretty female with short, dark hair & green eyes. I'm single, solid, secure, independent, & have no dependents. I'm passionate, compassionate, trustworthy, & a one woman woman. I have a variety of interests. I'm a non-smoker & social drinker. I'm looking for a friend, companion, & confident in a good man with similar interests. I like dark hair & moustaches. No beards please. I'd like to meet a 40-46 yr. old guy who's looking for a good woman. **Box 4086.**

I'm a mid 40's, 6'2" tall, 126 lb., professionally employed, divorced, European female with blonde hair & blue eyes. I'm friendly, energetic, passionate, romantic, compassionate, clean, & a great communicator. I have a zest for life & love music, dancing, travelling, mountains, walks, & gardening. I'm a non-smoker & non-drinker. Family & friends are very important to me. I'm looking for an employed, non-smoking, professionally employed gentleman with a great sense of humour & similar interests. If you're interested, leave me a message. **Box 3733.**

I'm a 30 yr. old, 5'6" tall, 125 lb. female with brown hair & blue eyes. I'm a smoker & social drinker. I enjoy reading, poetry, the beach, snowmobiling, camping, fishing, motor bikes, & more. I'm looking for a 31-39 yr. old, faithful, dependable male over 5'10" tall, with a medium to large build & a sense of humour. If you're interested, you know what to do. **Box 3371.**

My name is Heather. I'm an early 20's, confident, vibrant female searching for someone to share time with on a regular basis with the hopes of developing a long term relationship. I'm looking for a real, active, intelligent, articulate, easygoing, fun male who knows where he's going & what he wants out of life. You should be confident, spontaneous, caring, romantic, & emotionally & financially stable. No games please. If you think you can make my heart skip a beat, box me back. **Box 3268.**

I'm a 5'9" tall, well-groomed, very attractive, slim female with medium length hair & brown eyes. I'm looking for an attractive, employed, romantic, passionate, 37-45 yr. old, 5'11"-6'3" tall, single male with all his hair. Let's date casually & see where it goes from there. **Box 3201.**

My name is Sandy. I'm a 42 yr. old, 5'4" tall, well-endowed, non-smoking, positive, spiritual, divorced female with dark reddish brown hair & blue eyes. I'm the single mother of three daughters. I have a passion for love, life, & laughter. I'm looking for a suitable to enjoy long walks, movies, romantic dinners, bowling, & much more. **Box 2187.**

I'm a 5'2" tall, affectionate female with auburn hair. I have a variety of interests, theatre, all types of music, dancing, long walks, good conversation, the outdoors, & family life. I'm a personable, mature, confident, kind woman with a great sense of humour. I'm looking for a mature, non-smoking, confident male to share my life. If you're interested, box me. **Box 1925.**

I'm a 5'3" tall, 140 lb. female with brown hair & hazel eyes. If you'd like to know more about me, box me. **Box 3955.**

I'm a 26 yr. old, tall, energetic, employed, independent, curvy female with dark brown hair & big, hazel eyes. I'm an adventure seeker who enjoys nature, walking, hiking, biking, swimming, & camping. I'd love to learn climbing & want to learn to play the guitar. If you think we might have something in common, drop me a line. **Box 1641.**

My name is Nina. I'm a 53 yr. old, 5'8" tall, slim, youthful, physically fit female with blonde hair & blue eyes. I'm a non-smoker & social drinker. I enjoy working out, skiing, golfing, movies, dining, theatre, long walks, dancing, & much more. I'm interested in a friendship & long term relationship. If you think you'd like to get to know me better, call me. **Box 1408.**

I'm a 20 yr. old, 5'8" tall, average built female with long, curly, brown hair & brown eyes. I enjoy pool, long walks, good conversation, music, & much more. If you're a good looking guy with a good sense of humour & a variety of interests, leave me a message. **Box 8612.**

My name is Diane. I'm a 5'5" tall, medium built, kind, loving, gentle female with long, black hair. I enjoy long walks with my dog, dining, theatre, movies, & much more. I'm looking for someone with similar qualities who's not into games. Your age & looks are not very important to me. Let's start a friendship that might lead to a long term relationship. **Box 7711.**

I'm a 34 yr. old, 5'4" tall, 140 lb. female with short, dark hair & hazel eyes. I'm a smoker & non-drinker. I have a variety of interests & like trying new things as long as my feet stay on the ground. I can usually be found with a big smile on my face. **Box 5948.**

This is Savannah. I'm looking for a home body to share an interesting home life. If you're a blue collar worker who's down-to-earth, give me a call. **Box 4983.**

This is Jean. I'm in my 50's, a 5'2" tall, 125 lb. female looking for a non-smoking, non-drinking, single, Christian gentleman over 50 yrs. old, who enjoys life, nature, & people. I like dancing, long walks, good conversation, reading, travelling, movies, & a good laugh. Give me a call. **Box 4118.**

My name is Sharon. I'm a 38 yr. old, open-minded, single female looking for an open-minded partner for casual encounters, friendship, & evenings out. I'm a single parent so you must like children. I have a variety of interests & a good sense of humour. **Box 3805.**

This is Cheryl. I'm a 35 yr. old, 5'6" tall, discreet, open-minded, happy female with short, dark hair & dark eyes. I enjoy movies, clubs, quiet evenings, & much more. I'm a non-smoker, casual drinker, drug-free. I'm looking for friendship & casual dating. If you're interested, get back to me. **Box 3252.**

I'm a 42 yr. old woman with many interests. If you think you'd like to get to know me better, box me back. **Box 6691.**

Men Seeking Women

I'm a 28 yr. old, 6' tall, sexy, slim, muscular, single, white male who's a smoker & casual drinker. I consider myself to be spiritual & open-minded. I'm interested in an intelligent, open-minded woman who's sincere. **Box 5227.**

I'm a physically fit, handsome man in uniform. I'm looking for a slim, athletic, attractive, non-smoking, 30-40 yr. old female to light her fire. **Box 4654.**

I'm a 31 yr. old, husky male with a shaved head, blue eyes, & a goatee. I'm a monogamous, down-to-earth, easygoing guy. I'm looking for a long term relationship starting casually with a slim to medium built, spiritual, moral female under 5'9" tall. **Box 4473.**

My name is Casper. I'm a 19 yr. old, 5'6" tall, 120 lb., handsome, clean-cut, mature male with blond hair & blue eyes. I'm very romantic, outgoing, happy, loving, polite, stable, & mature. Some of my interests are pool, horseback riding, swimming, romantic dining, kids, animals, rap music, & the clubs. I'm looking for a soulmate in a good looking, mature, responsible, 18-27 yr. old female. **Box 1549.**

This is Kim. I'm a 39 yr. old, 5'10" tall, 190 lb. male. I like sports, movies, nights on the town, & quiet evenings at home. I'm a smoker & casual drinker. **Box 7733.**

I'm a 35 yr. old, 5'8" tall, well-traveled, well-groomed, clean-shaven, single male with dark skin. I enjoy dancing, yoga, long walks, & much more. I'm well-read, philosophical, courteous, passionate, & interested in continuous improvement. I'm seeking a meaningful relationship with a woman who will become my best friend & lifetime companion. If you're 30-35 yrs. old, pretty, inventive, outgoing, charming, & you have a zest for life. **Box 6787.**

I'm a 69 yr. old, active, healthy, happy, non-smoking male looking for a woman for a long term relationship & live-in companion. I have a variety of interests. I look forward to hearing from you. **Box 6293.**

This is Tony. I'm a 5'10" tall, 165 lb., European male with brown hair & brown eyes. I'm honest, shy, & fun to be with. I enjoy long walks, dining, working out, & much more. I'm looking for a friend to talk to & date. If you're interested, box me. **Box 5925.**

This is Tracy. I'm a 32 yr. old, slim, athletic, muscular, clean-cut, clean-shaven, good looking, employed, divorced father of an 8 yr. old daughter. I don't drink, smoke, or do drugs. I'm looking for a cute, 20-35 yr. old female who loves to laugh & have fun. If you'd like to share, sensual intimate times, & you'd like to know more, leave me a message. **Box 5577.**

I'm a 37 yr. old, 5'11" tall, 165 lb., employed male with brown hair & blue eyes. I live on the south side. If you're interested, leave me a message. **Box 5554.**

This is Shannon. I'm a 42 yr. old, 6'1" tall, 240 lb., youthful male with short, brown hair, a moustache, & grayish blue eyes. I've never been married & have no children. I'm honest, sincere, romantic, passionate, & have a world class hug. I'm in search of that special someone to light that spark that will start that flame that hopefully will lead to a lifelong commitment. I'm a smoker & casual drinker. I have a good sense of humour & rugged good looks. If you'd like to know more, box me. **Box 4882.**

My name is Corey. I'm in my 30's, a tall, slim, self-employed, attractive male looking to meet some ambitious, new people who know what they want out of life. If this sounds interesting, box me. **Box 4515.**

I'm in my 40's, a 5'9" tall, 160 lb., eclectic, esoteric, artistic male with brown hair & baby blue eyes. I've lived an interesting life. The ultimate dominatrix probably has a degree in sociology, works in sales, has little power in her job, & has a gift with people. I seek a young, attractive woman who wishes to dominate & rule psychologically. If you enjoy being worshipped, leave me a message. **Box 4195.**

I'm a 33 yr. old, 5'11" tall, 200 lb., attractive, single, white male with brown hair & brown eyes. I'm looking for a tall, slim, attractive woman to share a passionate, erotic evening or two. If you're interested, leave me a message. **Box 4066.**

My name is Grant. I'm a 30 yr. old, 5'11" tall, fit, single, white male with reddish blond hair & blue eyes. I enjoy working out, downhill skiing, rollerblading, camping, fishing, hiking, & travelling. I'm honest & down-to-earth. I'm looking for a 22-35 yr. old, single female with similar interests. **Box 3671.**

I'm a 38 yr. old, 5'11" tall, 190 lb., single father of one, with dirty blond hair & blue eyes. I'm a non-smoker & casual drinker. I'm looking for a long term relationship with a 33-44 yr. old female. If you're interested, box me back. **Box 3146.**

This is Mark. I'm a 26 yr. old, 6' tall, 180 lb. male with brown hair & blue eyes. I'm looking for an intimate encounter with someone who has a similar idea. **Box 2423.**

I'm a 30 yr. old, 6'1" tall, 170 lb., single male with brown hair, brown eyes, & a moustache. I've never been married & have no children. I like darts, pool, & much more. I'm looking for a 28-36 yr. old, fit, active woman to start a friendship & see where it goes from there. **Box 2378.**

I'm a separated father of one, who's looking for some no strings attached fun with an intelligent, vivacious, open, sexy partner. Sexy is all in your brain. **Box 2373.**

My name is Pat. I'm a mid 30's, 5'10" tall, 165 lb., youthful male with brown hair & green eyes. I'm looking for intimate encounters with no strings attached. If you're interested & you'd like to know more, box me back. **Box 2178.**

This is Prince Charming looking for a Cinderella who will fit this glass slipper. I'm a thin, muscular, hard-working male with brown hair & brown eyes. I'm a smoker. Cinderella must be open, honest, & too mature for childish mind games. If you're willing to start with friendship, leave me a message. **Box 1781.**

I'm a 26 yr. old, 5'11" tall, 165 lb., university educated, professionally employed, single male with brown hair & hazel eyes. I'm just looking for new friends to hang out with. If you'd like to know more about me, give me a call. **Box 1610.**

I'm a 5'9" tall, 160 lb., separated male with auburn hair & three dependents. I like cats, cooking, sports, & much more. If you're interested, box me. **Box 1807.**

I'm a 46 yr. old, 5'9" tall, 225 lb., broad shouldered male looking for a mature, attractive, intelligent, 35-45 yr. old woman without much baggage, who would like to start a relationship that hopefully will become lifelong. **Box 1281.**

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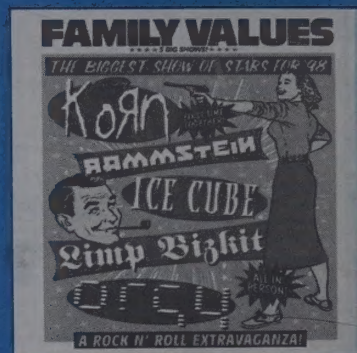
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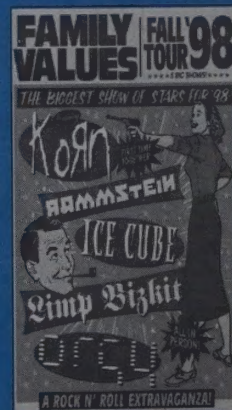
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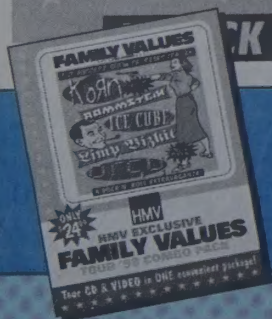


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